

MACHINE KNITTING MONTHLY

DECEMBER '94

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Nativity Scene

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or school

IRIS BISHOP

Her Woodland Calendar
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for MKM readers

Christmas Punch

MULLED WINE - SPARKLING ROSÉ
COLOUR MAKES KNITS THE
'TOAST OF THE SEASON'

GIFT LIST

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to help you make yours



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NEW Designaknit discs are in preparation — please write for details . . .

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IRIS BISHOP

64 Ifield Road, West Green, Crawley, West Sussex RH11 7BQ

ABBREVIATIONS

alt = alternate(ly)
 beg = beginning
 ch = chain
 cm = centimetres
 cont = continue(ing)
 dc = double crochet
 dec = decrease(ing)
 foll = following
 g = grams
 HP = holding position
 in = inch(es)
 inc = increase(ing)
 K = knit
 mm = millimetres
 MT = main tension
 MT-1, MT-2, MT-3 = one, two, three
 full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
 full sizes looser than main tension
 MY = main yarn
 N(s) = needle(s)
 NWP = non working position
 P = purl
 patt = pattern
 RC = row counter
 rem = remain(ing)
 rep = repeat
 ss = stitch size
 st(s) = stitch(es)
 st st = stocking stitch
 tog = together
 UWP = upper working position
 WP = working position
 WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the

original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in

pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont

as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

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Dear Readers

First things first, so I wish you all a very happy Christmas – may it be merry and bright or simply peaceful, whichever you hope for. Also, may all the knitting be finished in time!

Our pattern collection this month could be a problem – it's super – so there's sure to be more than one you just have to knit for Christmas. Nina Miklin's party choice is shocking pink angora, sparked with silver, Hazel Dugnan goes for the 'spritz' effect of pink wool and lurex, whilst June Williams adds pearls to a beautiful tunic and Rita Rubery knits a glamorous blouse.

We've loads of suggestions for your Christmas list – both to give and receive. Our feature on **Gifts** has ideas from stocking fillers to knitting machines – there are further possibilities in **News Line** and we've 'borrowed' Andrea Levick from sister magazine *To & Fro*, to review some newcomers **On the Bookshelf**.

December brings the last month in Iris Bishop's Woodland Calendar and, as in previous years, the designs from the whole series are now available on disk – exclusively to MKM readers at the moment – see **Inspirations** for details.

I leave you to enjoy this issue with the best wishes of everyone at MKM. From all of us to all of you – 'Happy Christmas'.

Sheila

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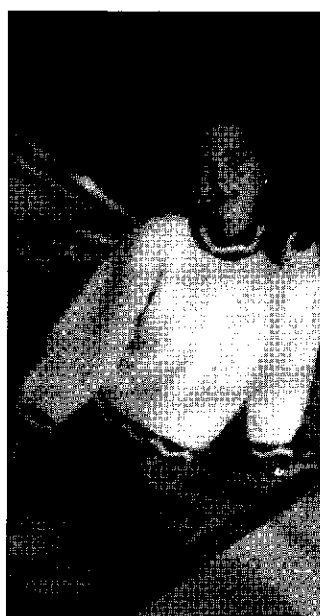
Stylist **Sally Ann Carroll**

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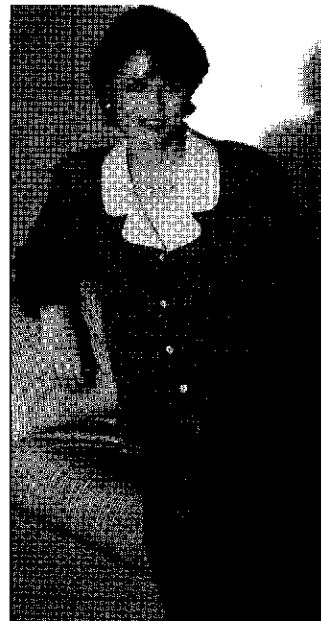
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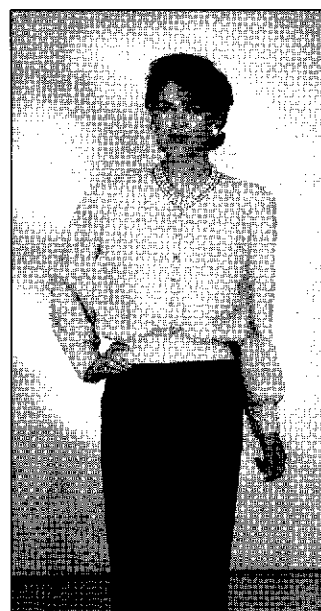
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(Even if it's only the lovely free fresh coffee!)

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We look forward to seeing you.

D5



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D6

NEWS LINE

We've been looking at some last-minute ideas for Christmas presents and stocking fillers this month and tell you about the show where machine knitting takes its rightful place as art and craft.

THREE PLUS ONE

This title names the exhibition of machine knitting selected by John Allen for The Knitting and Stitching Show which will be at Harrogate Exhibition Halls from 24th to 27th November, after its October debut in London. The 'three' of the title are John himself, Trevor Collins who designs for theatre, film and television and Garry Rooney who specialises in double bed fabrics. To these three professional designers is added the 'plus one', new graduate Janine Trott whose sculptural experiments with machine knitting have gradually developed into furniture.

There's an impressive background of training, experience and success to all these designers and John has chosen their work to illustrate the enormous scope of machine knitting as a craft –

extending the horizons way beyond the woolly jumper. His own contribution is a collection of waistcoats demonstrating how simple techniques can look new and interesting if interpreted in exciting colour and yarn combinations. Couture fabrics knitted on the double bed are Garry's contribution, Trevor is exhibiting machine knitted costumes and Janine shows furniture knitted to her own original designs.

The Knitting and Stitching Show has always been a centre of excellence for craft and design and 'Three Plus One' illustrates just how much designers already involved in machine knitting have to offer in this context, but also how much machine knitting has to offer to artists and craftsmen.

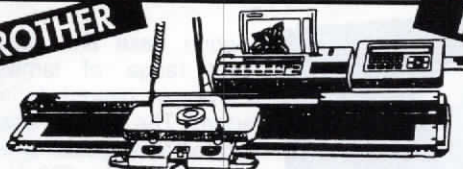
As well as much more for machine knitters, hand knitting, dressmaking, embroi-



New Knitted Toys is a delightful book by Jan Bird. It contains around two dozen fabulous, knitted 'fun friends' for the family. Clowns, teddies, a baby's ball and cube are included plus seasonal items such as Santa and a Christmas angel. The book is published by Anaya (ISBN 1-85470-181-9) and costs £9.99.

Experienced knitters would most probably notice the error but, if you bought one of these books at the show, please don't follow the stitch sizes given. Instead, return your book to the very apologetic Carl who will replace it with a corrected copy and refund your postage. Send your book to Carl Boyd Designs, 1 Coulsons Place, Penzance, Cornwall TR18 4DY

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KNITMASTER

SILVER REED

7



CHRISTMAS KNITS

There are around 70 quick, easy and great-looking 'wearable and decorative products' in *Gift Knits* by Chris Rankin. There are ideas for garments, ties, toys, a baby bottle warmer, fun and funky gloves and 'announcement' pullovers for the new arrival! This Sterling/Lark paperback (ISBN 0-3069-3343-6) is beautifully illustrated, distributed in this country by Cassell and costs £10.99.

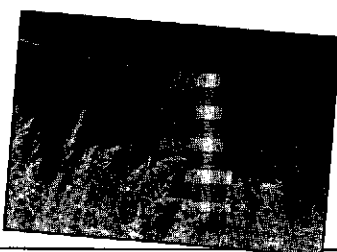
EXCLUSIVE BUTTONS

Original buttons are always a welcome gift for knitters. For that special Christmas sweater, we've found a selection which includes Santa on his sleigh, angels, Christmas trees, stars and poinsettias. Get in touch with Wendy A Tyler at JHB International, 31 Commercial Street, Birmingham, West Midlands B1 1RJ if you would like further details.

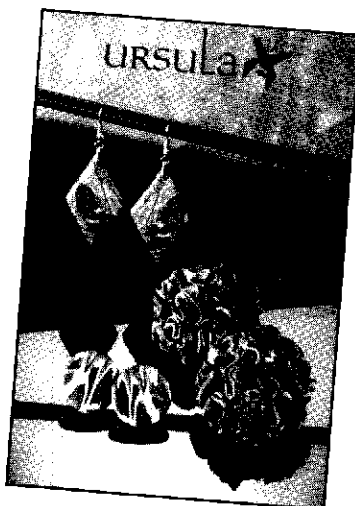


SCARVES AND GLOVES

At this time of the year, scarves and gloves always make good presents. If time is running out and you can't make them yourself, you may be interested in the range from Brora. The company runs a mail order service, has a



London base and carries a great range of lambswool scarves in beautifully muted tartans. The scarves cost £12 each or, as a special offer, you can buy three for £30. You can obtain further details from Brora by writing to them at 7a Filmer Road Studios, 75 Filmer Road, London SW6 7JF or by telephoning 071-721 7672.



EXCLUSIVE ACCESSORIES

For something totally new and different, Ursula creates colourful and original buttons and pieces of jewellery from china clay, colour and resin. Each design is individually handmade and there's an infinite variety of colours, shapes and patterns to suit all tastes. A special technique blends and moulds the material into multiple colourways and produces a light, strong item which is not brittle like conventional ceramics. For mail order details, contact Ursula at Eaton House, Clare Street, Northampton NN1 3JA or telephone her on 0604 23303.

INSPIRED BY FLOWERS

Here's a 'coffee table' book, published by David and Charles which would make a wonderful gift. *Inspired By Flowers* by Caroline Green and Di Lewis contains 25 beautiful needlecraft projects including quilts, cushions, a deck chair and pansy sachets. If you enjoy needlepoint, appliqué, patchwork and fabric painting, do look out for this lovely book (ISBN 0-7153-0004-0). It costs £15.99 It's lavishly illustrated in full colour and the crafts have all been inspired by flowers.



ROCKING SHEEP

Are you thinking of buying something superlative for a particularly lucky child? Well, we all know about rocking horses but what about rocking sheep – much more original and especially suited to the offspring of a knitter! The workshop of the **Rocking Sheep Centre** is in Wales, in the heart of sheep country, where these lifesize woolly friends are hand-crafted from solid, seasoned timber with no sharp edges and can be made in the breed of your choice. The ears and horns are made from safe, soft suede and all finishes are non-toxic. The Ram or Ewe is suitable for ages three years plus and there is a Lamb size, suitable for up to three years with adult supervision.

Rocking sheep don't come cheap but are comparable with similar hand-crafted rock-

ing horses and would make an heirloom gift to be handed on through the generations. For details contact The Rocking Sheep Centre, Penllyn Workshops, Plasey Street, Bala, Wales LL23 7SW. Tel: 0878 521232



SILK RIBBON EMBROIDERY

For craft-minded adults, there are three lovely, illustrated books on silk ribbon embroidery to tempt you. They are written by Australian designer Merrilyn Heazlewood who has owned her own shops, run classes and presented craft programmes on television and radio in her own country. The titles available are *Spring Bulb Sampler*, *Fuchsias* and *Roses*. The embroideries can be applied to various projects and garments. For further details, write to Heritage Stitchcraft, Redbrook Lane, Brereton, Rugeley, Staffordshire WS15 1QU or telephone 0889 575328.

CUTTING TABLE

Do you want a treat for yourself or a craft-minded friend? The new **Foldaway Cutting Table** from **Simplicity**, creates instant workspace for sewing and other needs. Made from heavy duty corrugated cardboard, it is easy to assemble – just three simple pieces – and stands at a comfortable working height, eliminating stooping and backache. The table measures a generous 150cm x 80cm and stands 88cm high. The top is printed

with an easy-to-read metric grid including diagonal and curved lines for cutting angles, plus a simple metric/inches conversion chart. When not in use, the table can be quickly packed into the storage carton provided and slipped under the bed. Priced at £19.99 plus £2.00 postage (£21.99), the table is available by mail order from Simplicity Patterns, Foldaway Table Offer, Blantyre Industrial Estate, Blantyre, Glasgow G72 0XL.



The Mencap Super Speed-Knit

with Elizabeth Kelly

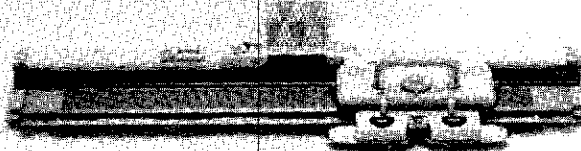
Aunt Nellie in TV's Eastenders



The Mencap sponsored speed-knit this Christmas means you can have lots of fun, raise money to help people with a learning disability, and produce the perfect Christmas present for a loved one.

Mencap has produced an exclusive mystery toy pattern in association with designer Maggie Andrews and Littlewoods Chain Stores. Complete with a special money-off voucher for Littlewoods yarn and a Super Speed-Knit sponsor form, suitable for both machine and hand knitting, and simple enough for the beginner - impress your friends and raise lots of money, there are super prizes for the top fundraisers:

- An SK280 Punchcard Knitting Machine (Silver Knitting Machines) 
- A weekend break at the Jarvis Abbey Park Hotel in York
- A Jones VX-810 Zig-Zag Sewing Machine (Brother & Jones)
- Two tickets for The Royal Ballet's "The Prince of the Pagodas" at The Royal Opera House
- A £100 Littlewoods Chain Stores voucher
- A family ticket to the Museum of the Moving Image in London
- PLUS! a free prize draw for all participants to give everyone the chance to win a Canon Sureshot camera



There are three different levels for the speed-knit: beginner, intermediate, and advanced, posing a challenge even for the experienced knitter. Select your level, and ask family and friends to sponsor you to complete the toy in a certain number of hours (guidelines supplied).

To enter the speed-knit and receive our mystery toy pattern, just fill in the form below and send together with 50p to:

Appeals Department, Mencap National Centre,
123 Golden Lane, London EC1Y 0RT

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Please send me ____ Mencap Mystery Toy pattern(s)

☐ hand knit version

☐ machine knit version

(Tick box)

together with a Mencap Super Speed-knit sponsor form. This will entitle me to a 10p reduction on every £1 spent on Littlewoods 25g double knitting yarn

I enclose ____ (50p per pattern) which covers postage costs.

Name Mr/Mrs/Miss/Ms _____ Daytime Tel No. _____

Address _____

Signature _____

Registered Charity No: 222377

Please photocopy as required



ANGORA PARTY GOER

1

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with a ribber. A Brother 891 was used.

MATERIALS

Nina Miklin Angora. (Yarn Guide No. 11.)

1 x 300 [300, 350, 350]g cone in Col 01 (MY).

Appliqué supplied by The Finishing Touch, 6 Partnership House, Witham Brook Park Industrial Estate, Grantham, Lincolnshire NG31 9ST.

The fibre content of this yarn is 70% Angora, 10% Wool, 20% Polyamide. For further information about this yarn, please write to Nina Miklin, 104 Biddulph Mansions, Elgin Avenue, London W9 1HU.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

SIZES

Small [medium, large, extra large].

MAIN TENSION

24 stitches and 32 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 10).

For perfect results, please check your tension carefully.

KNITTING NOTES

Knit side of knitting is right side of garment.

When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

incorporating a buttonhole on right side of knitting over 4th, 5th and 6th sts when RC shows 004 and 015. Pick up loops of first row worked in MY and place on to corresponding Ns. Using MY, K 1 loose row and cast off.

LEFT FRONT BAND

Cast on 106 [113, 120, 127] sts with WY and K a few rows. Set RC at 000. Using MY, work as for Neck Band from * to **. Pick up loops of first row worked in MY and place on to corresponding Ns. Using MY, K 1 loose row and cast off.

RIGHT FRONT BAND

Work as for Left Front Band, incorporating 7 buttonholes, as follows, when RC shows 004 and 015. Make first buttonhole over

5th, 6th and 7th sts from right then * miss 11 [12, 13, 14] sts and make a buttonhole over next 3 sts; rep from * along the row.

BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Carefully steam iron. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder seams. Set in sleeves. Join underarm and side seams. Sew front bands and neck band in position, using mattress stitch. Sew appliqué on front. Please note that there is absolutely no need to brush the garment. Hand wash the garment in lukewarm water, as required.

Designed by

Nina Miklin

BACK

Arrange over 96 [108, 120, 132] Ns for 1x1 rib and knit welt following instructions on diagram. Set RC at 000. Continue working from diagram until RC shows 161 [169, 177, 185].

SHAPE SHOULDERS

Push 9 Ns at opposite end to carriage to HP on next 4 rows. RC shows 165 [173, 181, 189]. Push Ns from HP to UWP. K 1 loose row across all sts. Cast off.

RIGHT FRONT

Arrange over 48 [54, 60, 66] Ns for 1x1 rib and knit welt following instructions on diagram. Set RC at 000. Continue working from diagram until RC shows 119 [127, 135, 143].

SHAPE NECK

Cast off 7 sts at neck edge, K 1 row. Dec 1 st on every row 7 times. K 2 rows. Dec 1 st 4 times. Continue straight until RC shows 161 [169, 177, 185]. Inc 1 st at neck edge. K 2 rows. Inc 1 st at neck edge. Shape shoulder as for Back. At RC 165 [173, 181, 189], push Ns from HP to UWP. K 1 loose row across all sts. Cast off.

LEFT FRONT

Work as for Right Front, reversing shapings.

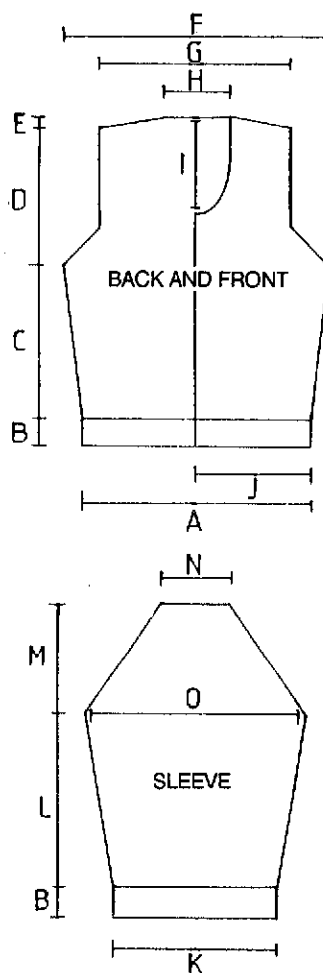
SLEEVES

Arrange over 70 Ns for 1x1 rib and knit cuff following instructions on diagram. Set RC at 000. Continue working from diagram to complete.

NECK BAND

Cast on 136 sts with WY and K a few rows. Set RC at 000. * Using MY, K 1 row MT, 1 row MT-1, 3 rows MT-2, 2 rows MT-3, 2 rows MT-4, 3 rows MT-5, 2 rows MT-4, 2 rows MT-3, 3 rows MT-2, 1 row MT-1 and 1 row MT *** whilst

14 ►



- A = 40 [45, 50, 55] cm
- B = 5 cm
- C = 26.5 [28.5, 30.5, 32.5] cm
- D = 23 [24, 24.5, 25] cm
- E = 1.5 cm
- F = 46 [51, 56, 61] cm
- G = 33 [35, 38, 41.5] cm
- H = 12 cm
- I = 14.5 cm
- J = 20 [22.5, 25, 27.5] cm
- K = 29 cm
- L = 30 [31.5, 33, 34.5] cm
- M = 17 to 18 cm
- N = 12.5 [13, 14, 15] cm
- O = 38.5 [40, 41.5, 43] cm



SILVER LAMÉ

2

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with a ribber. A Brother 910 was used.

MATERIALS

Nina Miklin Lamé 5000. (Yarn Guide No. 11.)
1 x 250g cone in Silver (MY) for all sizes.

For further information about this yarn and 'Knit To Finish' Book 1 (see Knitting Notes), please write to Nina Miklin, 104 Biddulph Mansions, Elgin Avenue, London W9 1HU.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

SIZES

Small [medium, large, extra large].

MAIN TENSION

32 stitches and 39 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

Knit side of knitting is right side of garment.

If following the instructions in Nina Miklin's 'Knit To Finish' Book 1, work as follows:-

1. The 'crucial point' at the front neckline is at RC 163 [169, 179, 185] and on the back is at RC 187 [193, 203, 209].
2. For finishing the neckline, see Part 5. Finish the neckline as described under Steps 1 and 2. The loose row should be knitted by hand. Being a small trimming, it is best to place the trimming on WY instead of knitting a loose row and casting off with a latch tool. Attach the trimming to neckline as shown under Step 3. As there is no cast-off edge on the trimming, it is important to make sure that every stitch is picked up. See Step 3c for correct picking up method for neckband and trimming stitches.
3. Attach armhole trimming to armhole as for neckline.

BACK AND FRONT (Alike)

Arrange over 146 [152, 158, 164]
Ns for 1x1 rib and knit selvedge

following instructions on diagram. Set RC at 000. Continue working from diagram to complete, shaping neck and

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◀12

Pattern 2
continued

shoulders as shown on graph.

NECK TRIMMING

Cast on 174 sts with WY and K a few rows. Set RC at 000. * Using MY, K 1 row MT, 2 rows MT-1, 2 rows MT-2, 3 rows MT-3, 2 rows MT-2, 2 rows MT-1, 1 row MT. Pick up loops of first row worked in MY and place on to corresponding Ns. Using MT, K 1 row. Using WY, K a few rows and release from machine ***.

ARMHOLE TRIMMING

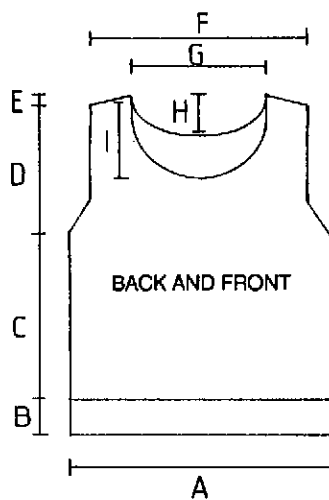
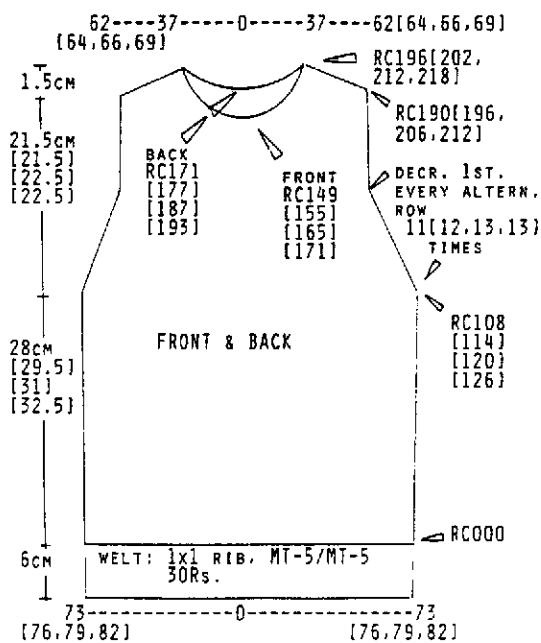
Cast on 127 [127, 133, 133] sts with WY and K a few rows. Set RC at 000. Work as for Neck Trimming from * to ***.

BLOCKING AND PRESSING

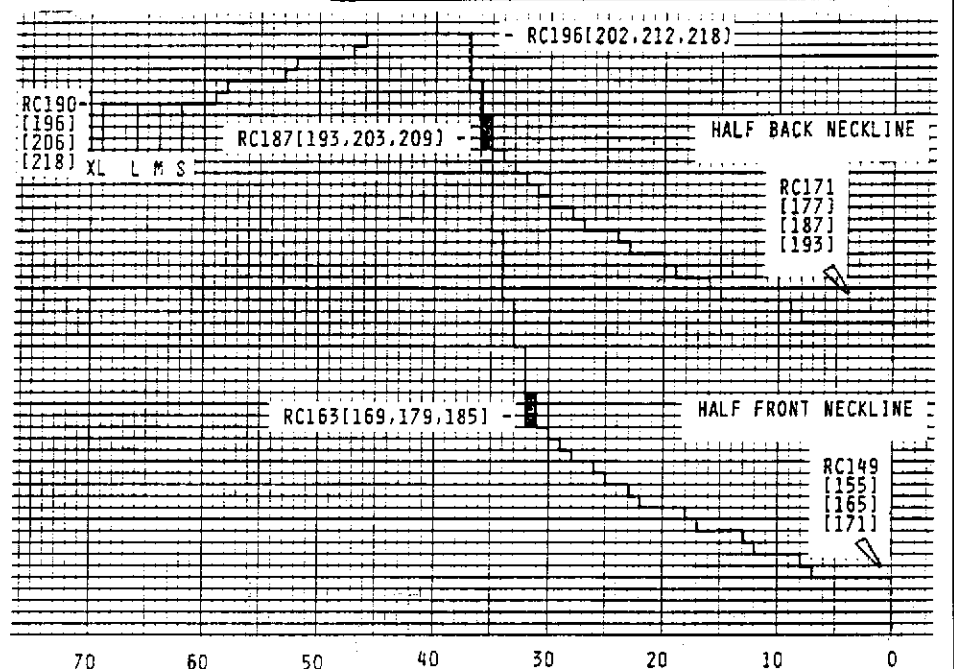
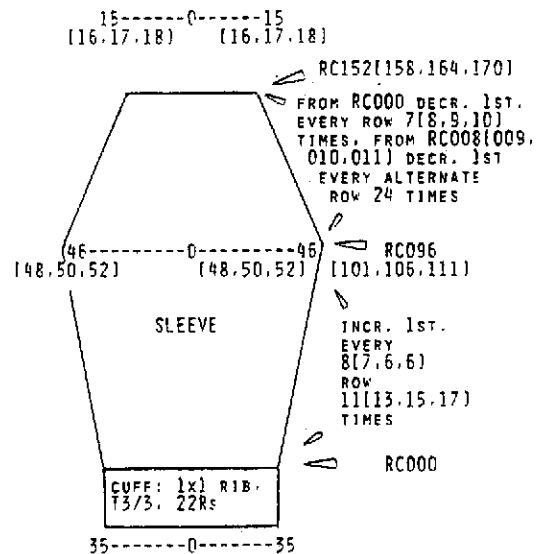
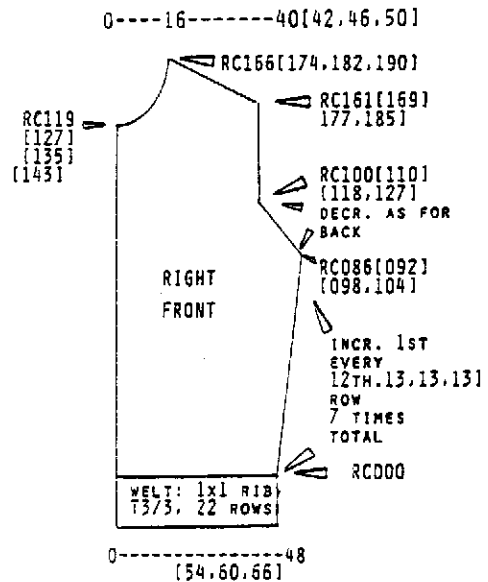
With wrong side facing, block knitting by pinning out all pieces to measurements given. Carefully steam iron. Allow to dry in shape before removing pins.

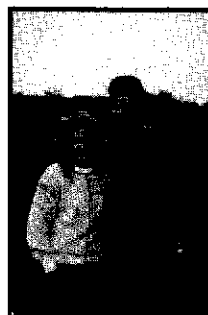
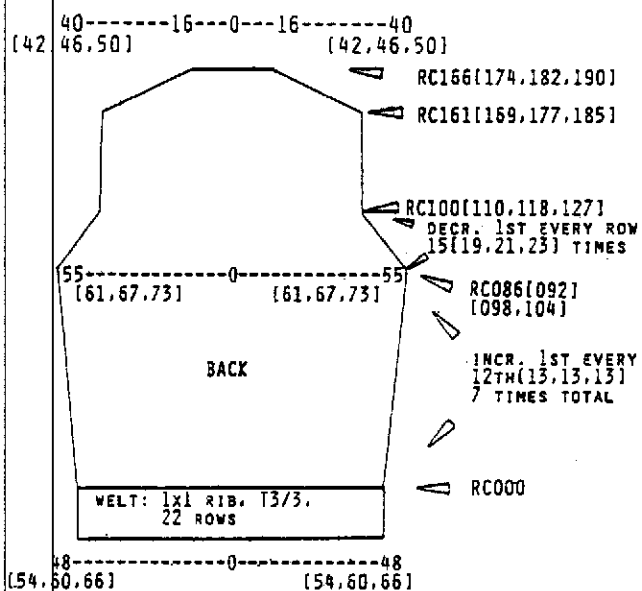
MAKING UP

Join shoulder seams. Attach neck and armhole trimming carefully on wrong side. Join side seams.

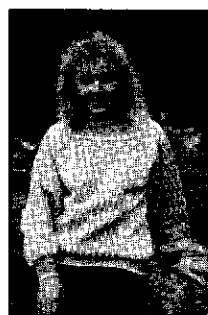


- A = 45 [47, 49, 51] cm
- B = 6 cm
- C = 28 [29.5, 31, 32.5] cm
- D = 21.5 [21.5, 22.5, 22.5] cm
- E = 1.5 cm
- F = 38.5 [40, 41, 43] cm
- G = 23 cm
- H = 7 cm
- I = 14.5 cm





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03

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CREATIVE INTARSIA

CHRISTMAS LIGHTS

For past Christmas designs I have taken the theme of jewellery; the first time, sewing on the jewellery to enhance a motif and the second, knitting the jewellery into the fabric in a 'trompe-l'oeil' style.

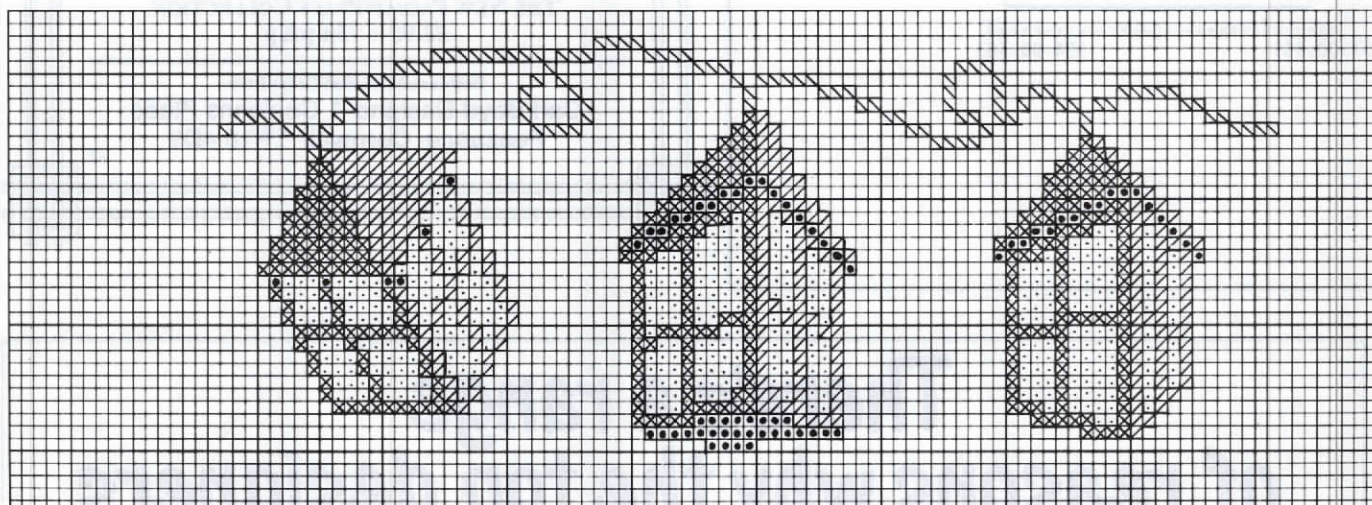
Terry Armitstead

For this Christmas I have decided to make two designs based on the 'jewellery of Christmas', Christmas lights. These take the form of traditional lanterns and little flowers.

I have used different coloured lurexes for the samples but you could knit them in plain yarns if you prefer. Both designs use gold and bronze or two shades of gold for the holders, three different bright colours for the glass and silver for the wires. The lanterns have an additional coloured

lurex, black with gold, which alternatively, could also be achieved by running a fine gold lurex thread in with a plain black yarn.

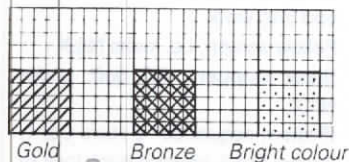
If you haven't used lurex in your knitting before, this is a good opportunity to start. I'm sure that, once you've started, you'll realise that having some lurex in your yarn cupboard is a necessity, rather than a luxury! So, if you haven't got a hoard of lurex 'treasure' yet, then maybe it will solve somebody's problem of what to buy you for Christmas!



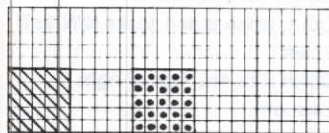
Limit of repeat

LUREX YARNS BY TEXERE

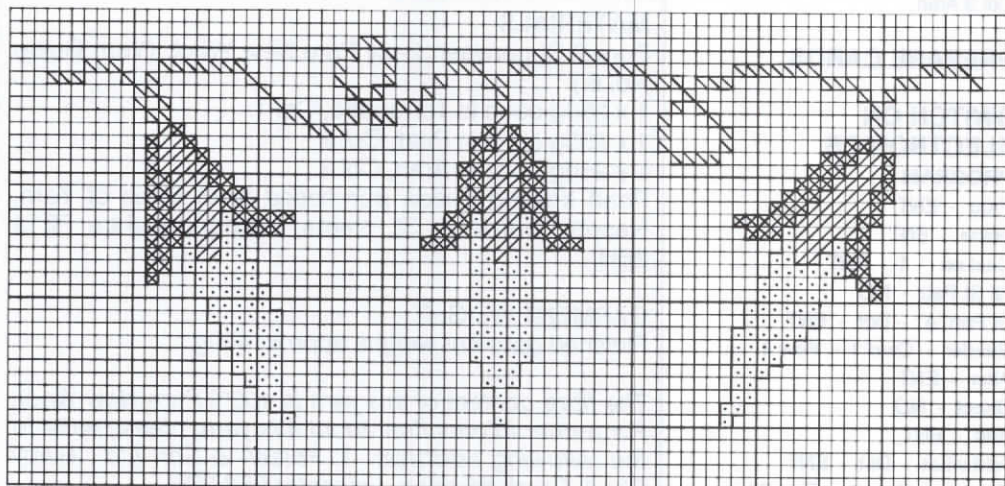




Gold Bronze Bright colour



Silver Black with gold

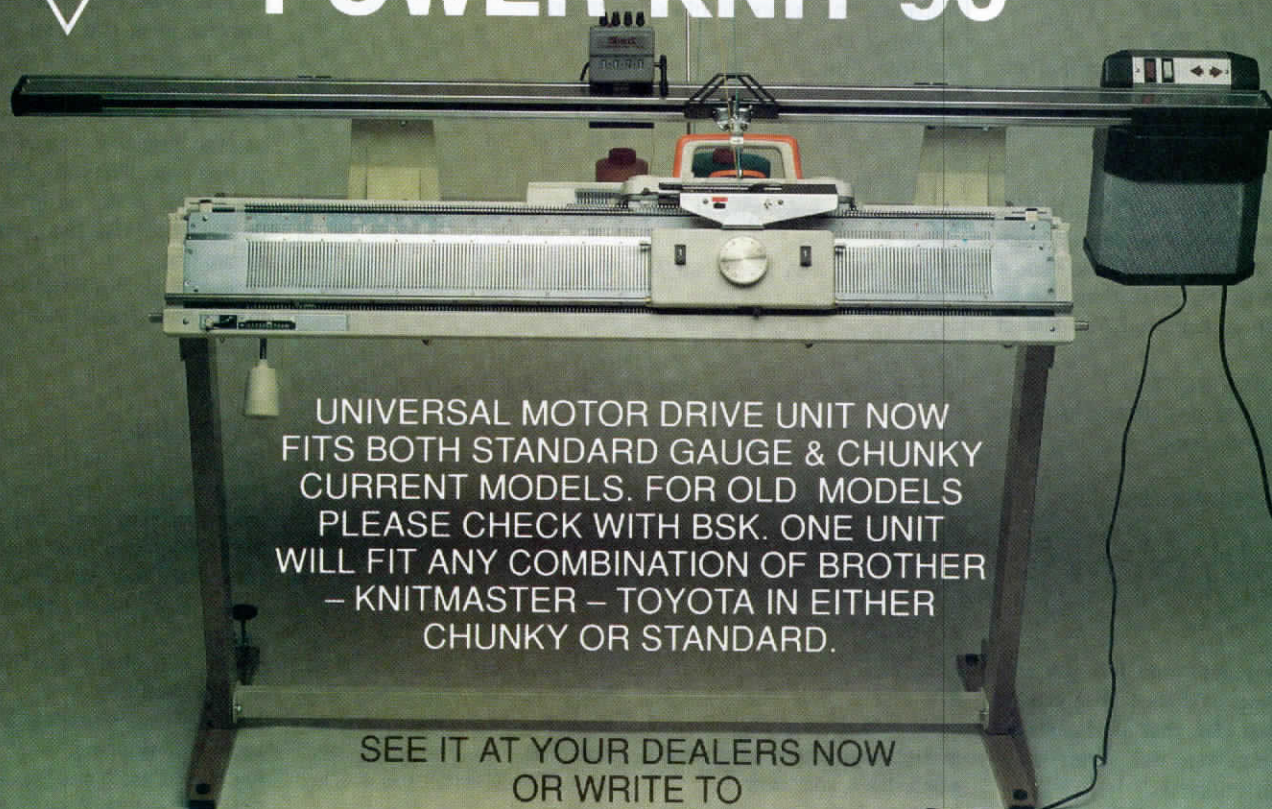


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3

June Williams

THREAD YARNS

Thread yarns from left to right as follows:-

Col 1 Terracotta
Col 2 Peat
Col 3 Aran

PREPARE CARDS

SWITCH ON ELECTRONICS PROGRAM

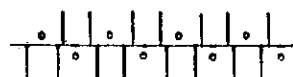
Prog - ENT
Erase - ENT
Cast on - 1 - ENT
All St Patt - NO
St Patt 'A' - Dot - ENT
Reader - Card 1 - Row 1
Alter - ENT
Direct - NO
Add - ENT
Add what - Dot - ENT
Reader - Card 1 - Row 25
Alter - ENT
Direct - NO
3 Col - ENT
Add - NO
Knit Tech - 206 - ENT
Enlarge/Position - NO
Test - NO
All St Patt - ENT
Form - NO
Lnd - 67 - ENT
Rnd - 67 - ENT
Press > > > back to Program and switch off.

BACK AND FRONT ALIKE

* Electronic not needed. No strippers. Pushers out of work. Handle down. Set Ns on front bed from 67 at left of centre to 67 at right of centre.

Select for 2x2 rib.
Arrange Ns on back bed and front bed as diagram.

NEEDLE DIAGRAM





With double Aran yarn, sew a bead to each flower centre to add to the overall texture of the fabric.

Transfer Ns from back bed to front

D

20

DUOMATIC UPDATE



ARGYLL PATTERN

Most knitters want to 'do their own thing' and create an exclusive garment and many of us do just that. However, I still meet really good knitters who are nervous about experimenting. Sometimes one of them enlists my help and recently I was asked to help with a card for a four-colour Argyll check. Here are a few notes on how I did this on the E6000.

Hazel Duignan

As I did not want a very large check I used squared paper to mark out a pattern of thirty-two stitches by sixteen rows (see diagram 1). If I had wanted a two-colour pattern, then I would only have needed to mark out sixteen stitches by sixteen rows on my reader card. The pattern looked as if it would be right for the purpose, so I moved on to the next step. The pattern consists of two large diamond shapes, each made up of four small diamond shapes and a trellis pattern. In the two-colour version, the trellis is in main colour across the diamond shapes and in contrast across the main colour background. On the four-colour pattern, I wanted the trellis to be all in one colour and each large diamond in a separate colour. This is quite easy to obtain using this card but if the card had been more complicated then I would have made another diagram, as diagram 1 but using either coloured pencils or different marks for each colour. Coloured pencils are easiest and do make the next part of the proceedings much easier.

Next I had to draw out reader cards with the pattern for each contrast colour put on to a separate card. Each card must be thirty-two stitches wide by sixteen rows high. Card 1 is the left-hand diamond of the pair. The black square drawn on the thirty-second square from the left, level with the top of the height markers, will mark the width

of the pattern. This diamond will be knitted in the first contrast colour.

Card 2 is the right-hand diamond of the pair and will be knitted in the second contrast colour. Card 3 is the trellis pattern which will be knitted in the third contrasting colour.

There are eight different techniques for four-colour Fair Isle. I have chosen to use 207 which is the Bird's-eye setting. Now that the cards are ready, here is the program.

```

Prog          ENT
Erase         ENT
Cast on       2 ENT
All St Patt   NO
St Patt A     Dot ENT
Reader        Read card 1
Alter         ENT
Direct        NO
Add           ENT
Add what?     Dot ENT
Reader        Read card 2
Alter         ENT
Direct        NO
3 Colour      ENT
Add           ENT
Add what?     Dot ENT
Reader        Read card 3
Alter         ENT
Direct        NO
4 Colour      ENT
Knit Tech     207 ENT
Ent position  NO
All St Patt   ENT
Form          NO
    
```

Continue to end of program as usual and then follow instructions on the console. Each repeat of the pattern will need 128 rows of knitting.

The vertical rows of diamonds in this pattern will each be of the same colour. If you wish to have alternating

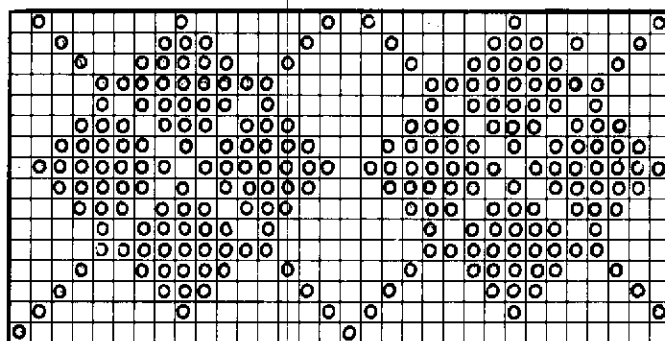


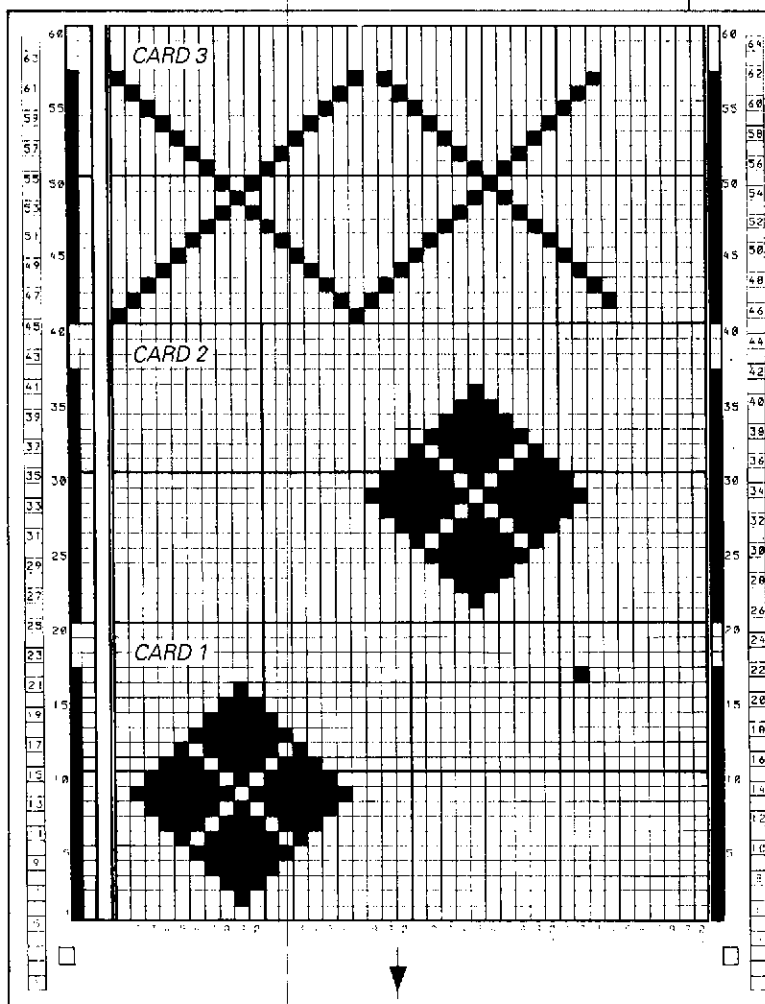
DIAGRAM 1

colours vertically as well as horizontally, then you can do this by either reading the cards again in the order 2, 1, 3 and then knitting this pattern after the end of the first 128 row pattern or, if you prefer, you can change the contrast colours 1 and 2 after each complete pattern. If you have the autocolour on your machine, then change the yarns into the correct bobbin holder after each complete

pattern. If you have the ordinary colour changer then you can press the appropriate lever under the bobbin to obtain the colour change required (as long as you can remember the order without getting lost). I prefer to change the yarn and just remember to knit bobbins 1, 2, 3 and 4 in that order.

As always with knitting instructions, it is much, much easier to knit rather than either

25 ▶



PROGRAM

Stitch pattern A is the pattern for stocking stitch with modifications as follows:- Transfer stitches and arrange needles as diagram A. Handle up. Black strippers. Set lock on AX/LX, K 3 rows.

Set lock on N/LX, K 1 row. Repeat these 4 rows throughout the welts. Stitch pattern B is modified as follows:- Transfer stitches and arrange needles as diagram B. Handle up. Black strippers. Set back lock on N throughout.

Prog - ENT

Erase - ENT

Cast on - 1 - ENT

All St Patt - NO

St Patt A - 100 - ENT - See

Notes for modifications

Test - NO

All St Patt - NO

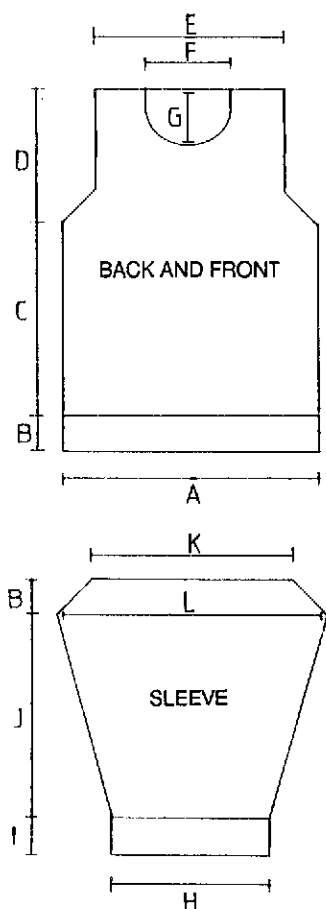
St Patt B - Dot - ENT - Read card I

Alter - NO

Knit Tech - 130 - ENT - See

Notes for modifications

Continue to end of program as usual.



A = 48 [52.5] cm	G = 10 cm
B = 6 cm	H = 29.5 cm
C = 36 cm	I = 8 cm
D = 25 cm	J = 38 cm
E = 35 [39.5] cm	K = 37 cm
F = 16 cm	L = 50 cm

SPARKLING WINE

4

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff E6000 machines.

MATERIALS

Brockwell Botany Wool. (Yarn Guide No. 11.)

1 x 725g cone of 3 strands in Dusky Pink, wound together with 2 strands of Pink Lurex (MY).

GARMENT WEIGHT

Finished garment in second size weighs 640g, collar weighs 60g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- S. & J. Andrews (West Yorkshire) Limited, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, West Yorkshire HX6 3LZ.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82-87 [92-97] cm, 32-34 [36-38] in.

Actual size 95 [104] cm, 37½ [41] in.

Length to shoulder 67 cm, 26½ in.

Sleeve seam 46 cm, 18 in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

100 stitches to 31 cm and 100 rows to 18.5 cm, measured over pattern - swatch knitted over 100 needles arranged as diagram B, Tech 130 (see Notes for Tech modifications). Wash and dry before measuring (stitch size approximately 3/6).

For perfect results, please check your tension carefully.

KNITTING NOTES

Before knitting, prepare any reader cards needed, from the charts provided.

Count needles on front bed including NWP needles.

When increasing or decreasing, do so on either the back or front bed as stitch set up dictates, instead of on both beds as is more usual.

Remember to put a pusher into the blocking rail for every stitch decreased on front bed. Bring a pusher from the blocking rail for every stitch increased on front bed.

Handle up and black strippers for patterns.

For the purpose of this pattern, RC means the RC on the lock not on the console, unless otherwise stated.

The separate collar is optional.

BACK

Set up 79 [86] Ns at left and 76 [83] Ns at right of centre to WP for cast on I. 155 [169] Ns. Follow instructions on console, using stitch size 2½/2½ and MY for first row, stitch size 3/3 for second and third rows and stitch size 4/4 for fourth row. Press button ABC to obtain patt A. Transfer sts and arrange Ns and pushers as diagram A before the GX/SX rows. RC at 000. Using stitch size 4½/4½, follow instructions on console but handle up, set lock on AX/LX, K 3 rows. Set lock on N/LX, K 1 row. Rep these 4 rows until RC shows 32. Inc 1 st at right edge. 156 [170] sts. Press button ABC to obtain patt B. Transfer sts and arrange Ns and pushers as diagram B before the GX/SX rows. RC at 000. Using stitch size 3/6, follow instructions on console but handle up and set back lock to N throughout. K until RC shows 194. Place marker at each end.

SHAPE ARMHOLES

Remember to return pushers under dec sts to blocking rail. Set RC at 000. Dec 1 st at each end of every alt row until 134 [148] sts rem, then on every row until 114 [128] sts rem *. K 104 rows. RC shows 136. Place marker at each side of centre 52 sts (note centre of bed is not centre of work). Cast off loosely.

FRONT

Work as for back to *. K 50 rows. RC shows 82.

SHAPE NECK

Note RC number on console. Using a length of MY, cast off centre 16 sts and return pushers under these Ns to blocking rail. Note position of needles and pushers at left. Transfer sts at left on to decker combs and return pushers under these Ns to blocking rail. Change L end N number. Cont on rem sts for first side. Set RC at 000. Dec 1 st at neck edge on alt rows until 31 [38] sts rem. K 18 rows. RC shows 54. Cast off loosely. Arrange Ns at left as noted. Replace sts from decker combs on to Ns. Arrange pushers in noted position. Return to noted number on console. Finish to correspond with first side, reversing shapings.

SLEEVES

Set up 49 Ns at left and 47 Ns at right of centre to WP for cast on I. 96 Ns. Follow instructions on console, using stitch size 2½/2½ and MY for first row, stitch size 3/3 for



DIAGRAM A

Needle selection for welts

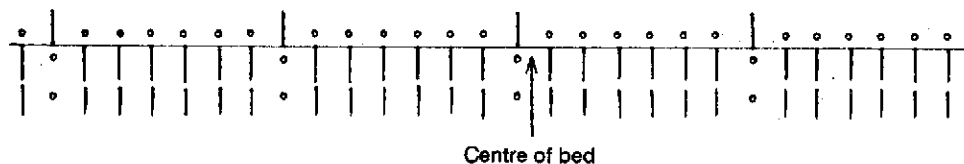
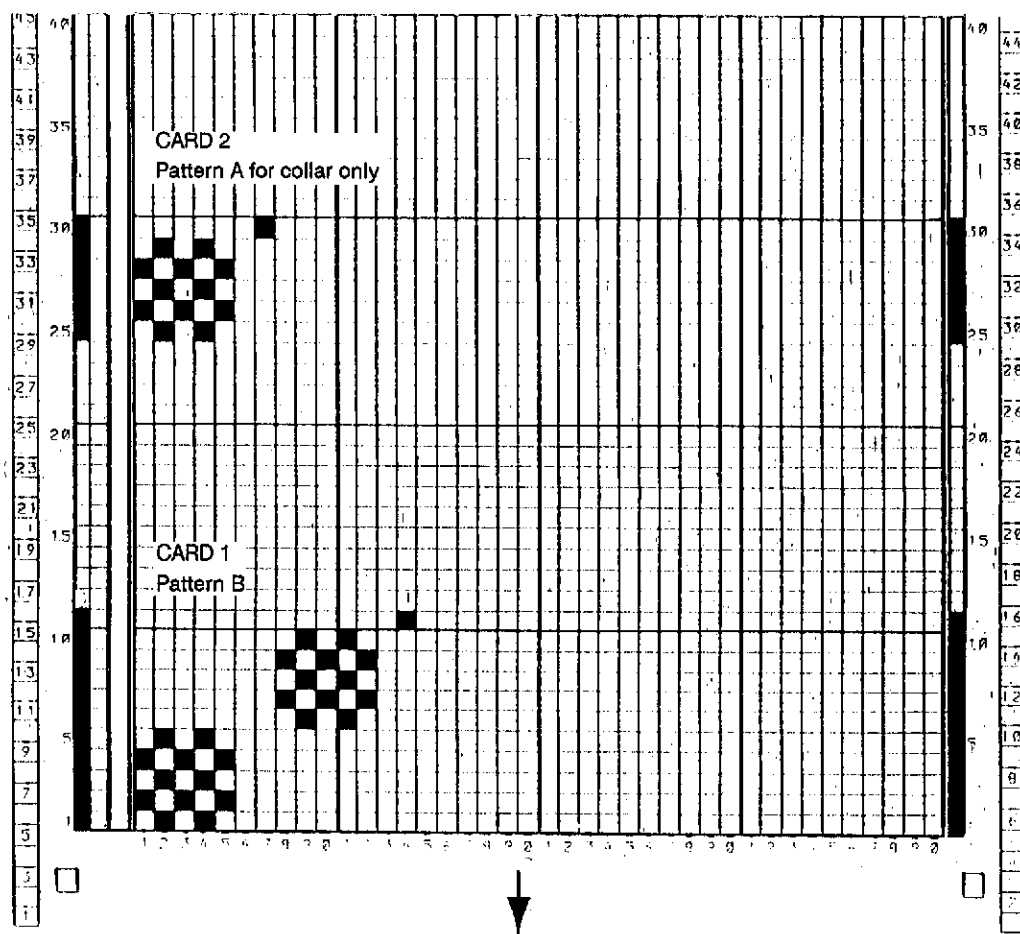
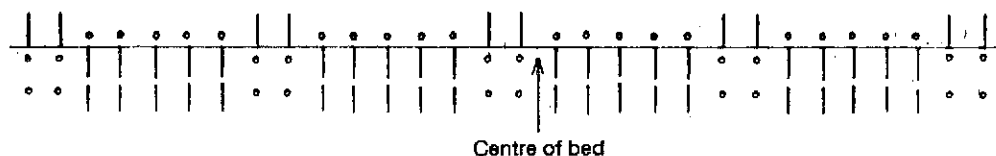


DIAGRAM B

Needle selection for Pattern B



second and third rows and stitch size 4/4 for fourth row. Press button ABC to obtain patt B. Transfer sts and arrange Ns and pushers as diagram B before the GX/SX rows. Set RC at 000. Using stitch size 3/6, follow instructions on console but handle up and set back lock to N throughout. Shape sides by inc 1 st at each end of every 6th row until there are 162 sts. K until RC shows 208. Place marker at each end.

SHAPE TOP

Remember to return pushers under dec sts to blocking rail. Set RC at 000. Dec 1 st at each end of every alt row until 140 sts rem, then on every row until 120 sts rem. Cast off loosely.

CUFFS

Knitted without electronics. Handle up. Orange strippers. Set up 59 Ns on each bed in WP. Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 3/3. Using MY, K 1 row. Set lock on CX/CX and stitch size to 3½/3½, K 2 rows. Set lock on N/N and stitch size to 4/4, K 1 row. Push up empty in-between Ns on both beds to WP. Black strippers. Set lock on CX/CX and stitch size to 4½/4½, K 2 rows. Set stitch size to 5½/5½, K 2 rows. Set RC at 000. Set stitch size to 6/6, K 64 rows. Either K a few rows in WY and release from machine or join on the machine using the Passap method.

NECKBAND

Join right shoulder seam. Knitted without electronics. Handle up. Orange strippers. Set up 120 Ns on each bed in WP. Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 3/3. Using MY, K 1 row. Set lock on CX/CX and stitch size to 3½/3½, K 2 rows. Set lock on N/N and stitch size to 4/4, K 1 row. Push up empty in-between Ns on both beds to WP. Black strippers. Set lock on CX/CX and stitch size to 4½/4½, K 2 rows. Set stitch size to 5½/5½, K 2 rows. Set stitch size to 6/6, K 12 rows. Either K a few rows in WY and release from machine or join on the machine using the Passap method.

MAKING UP

If you have not already used the Passap method for joining cuffs and neckband, pin cuffs to lower edge of sleeves and neckband to neck edge. Unravelling WY as required, backstitch through open loops of last row worked in MY on the right side, slip st rem loops on the inside. Join left shoulder and neckband seam. Set in sleeves. Join side and sleeve seams.

WASHING AND PRESSING

Wash garment, pull welts and cuffs lengthwise, pull garment to shape. Dry and lightly steam.

OPTIONAL COLLAR

Prog - ENT

Erase - ENT

Cast on - I - ENT

All St Patt - NO

St Patt A - Dot - ENT - Read card 2

Alter - NO

Knit Tech - 130 - ENT

All St Patt - NO

St Patt B - Dot - ENT - Read card 1 pattern B

Alter - NO

Knit Tech - 130 - ENT

Continue to end of program as usual.

Set up 86 Ns at left and 84 Ns at right of centre to WP for cast on 1. 170 Ns. Follow instructions on console, using stitch size 3½/3½ and MY for first row, stitch size 4½/4½ for second and third rows and stitch size 5/5 for fourth row. Transfer sts and arrange Ns and pushers as diagram B. Press button ABC to obtain patt A. Follow instructions on console but handle up and set back lock to N throughout. Set RC at 000. Using stitch size 3/6, K 20 rows. Press button ABC to obtain patt B. Follow instructions on console but handle up and set back lock to N throughout. Set RC at 000. Using stitch size 3/6, K 40 rows. Switch off console. Transfer sts for 1x1 rib. Orange strippers. Set lock on N/N and stitch size to 4/4, K 50 rows. Cast off very loosely (this has to go over your head).

MAKING UP

Join back seam.

WASHING AND PRESSING

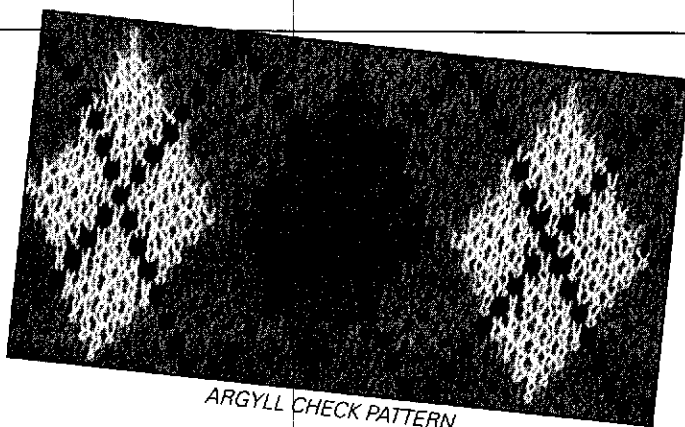
Wash and dry as garment.

TO COMPLETE

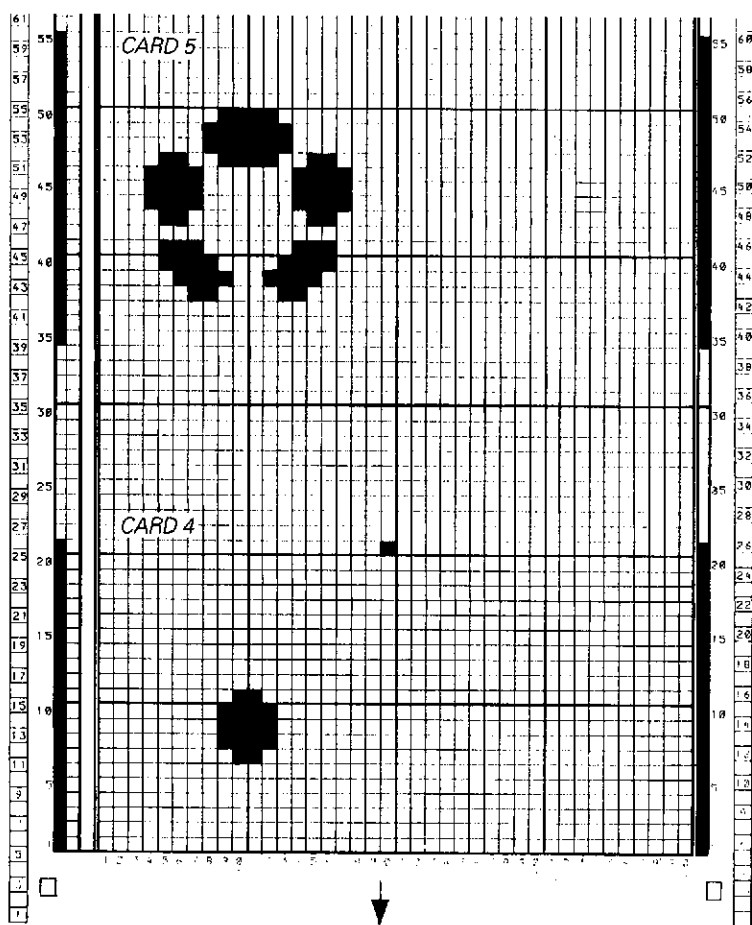
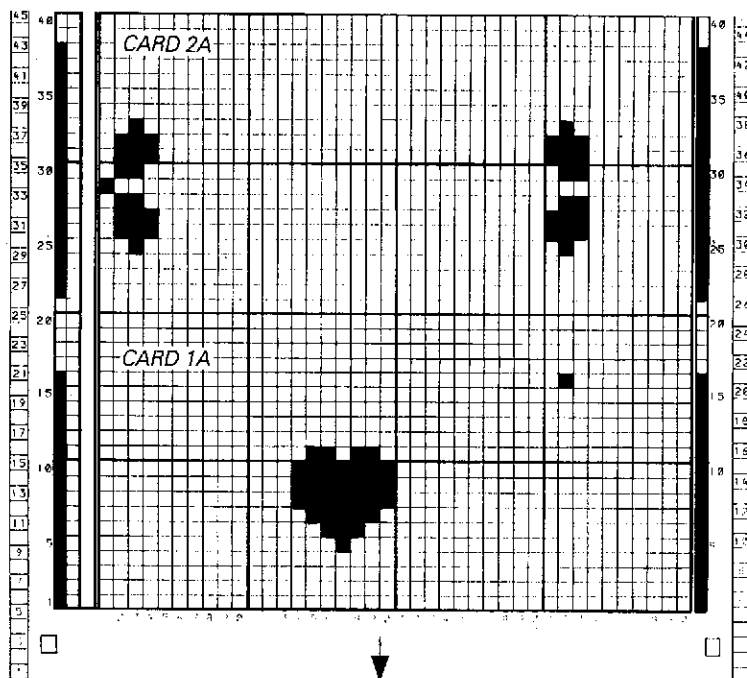
Fold 1x1 rib section to inside and stitch to inside of neckband.

read or write them down so please do 'knit' this article if you have not tried making a four-colour pattern before. If you are not keen on the Argyll check pattern, then try one of your own or, using the same program given for the check,

program card 1A instead of 1 and 2A instead of 2. Program card 3 for the trellis and then you will have a trellis with hearts and flowers. Try using two strands of 2/30s acrylic, or Christiana Braemar or Hushknits Mayfair for the



ARGYLL CHECK PATTERN



main colour and only one strand for the contrast colours.

There are lots of other fine yarns on the market which can be used as above. Try Forsell's 1-ply or 2-ply pure new wool; you could also experiment with Yeoman's Polo, or use Yeoman's 50/50 for the main colour and one strand of Polo for each of the contrast colours. It is usually necessary to use three strands for the welts and cuffs. Brockwell have lovely fine yarns which can be wound to your requirements. Ask in your local machine knitting shop if you are lucky enough to have one.

I have knitted a sample of the Argyll check pattern (see photograph). I hope that it shows up clearly in black and white.

Once you have tried this pattern, then you can go on to make many alterations to the patterns in your pattern book. To begin with try something simple. Take pattern 1232 on page 156. Draw cards 4 and 5.

Program as given for the Argyll check pattern but for pattern A press 1232 ENT. For the first Add what?, enter card 4 and for the second Add what?, enter card 5. This will give you the flower with a centre in the second contrast colour and the centre of the petals in the third contrast. This is not suitable for use as an all-over pattern unless you program spaces between each flower and also between each row of flowers. Try it as a single motif or just use the idea to superimpose over a pattern from the book. I have superimposed over blank squares but you can, if you wish, superimpose over the marked squares in the pattern.

I hope that this inspires you to 'do your own thing' and create a wearable work of art or, at the very least, a nice warm four-colour sweater.

Happy knitting.



RASPBERRY SOUFFLÉ

5

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Celandine Dawn. (Yarn Guide No.11.)

1 [1, 2] x 300g cones in Rose (MY).

5 buttons.

GARMENT WEIGHT

Finished garment in second size weighs 250g.

The fibre content of this yarn is 70% Super Kid Mohair, 30% Nylon. For further information about this yarn, please write to the following address:- Celandine Limited, 44 Kirkgate, Otley, West Yorkshire LS21 3HJ.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.

Actual size 99 [108, 118] cm, 39 [42½, 46½] in.

Length to shoulder 61.5 [63, 64.5] cm, 24½ [25, 25½] in.

Sleeve seam 46.5 cm, 18½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

20½ stitches on each bed and 60 rows to 10 cm, 4 in measured over tuck rib pattern (tension dial approximately 2/2).

For perfect results, please check your tension carefully.

KNITTING NOTES

Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting. When shaping raglans, always cast off stitches one stitch at a time, alternating between beds to prevent a tight edge.

SHAPE FRONT EDGE

Cont to dec at raglan edge on every 6th row from previous dec and AT THE SAME TIME, dec 1 st on each bed at left edge on next and every foll 6th row until 15 [13,

11] sts rem on each bed. Cont to dec at front edge on every 6th row from previous dec and AT THE SAME TIME, K 3 rows. Dec 1 st on each bed at beg of next and every foll 4th row until 3 [4, 5] sts rem

Designed by

Jennifer
Tellwright

BACK

With carriage at right, push 103 [113, 123] Ns to WP. Push 102 [112, 122] corresponding Ns on ribber to WP. Arrange Ns for full needle rib/double rib. * Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for full needle rib/double rib knitting. Insert card and lock on first row. Set RC at 000. Using MT/MT, K 2 rows. Release card and cont in tuck rib *. K 212 rows. RC shows 214.

SHAPE RAGLAN ARMHOLES

Cast off 6 sts on main bed and 5 sts on ribber at beg of next 2 rows. K 2 rows. Cast off 2 sts on each bed at beg of next 2 rows and every foll 3rd and 4th rows until 87 [89, 91] sts rem on main bed. K 4 rows. Dec 1 st on each bed at beg of next 2 rows and every foll 5th and 6th rows until 57 sts rem on main bed. K 2 rows. Dec 1 st on each bed at beg of next 2 rows and every foll 3rd and 4th rows until 29 [31, 33] sts rem on main bed. K 2 rows. RC shows 368 [378, 388]. Transfer sts to main bed. Using MT + 2, K 1 row. Cast off.

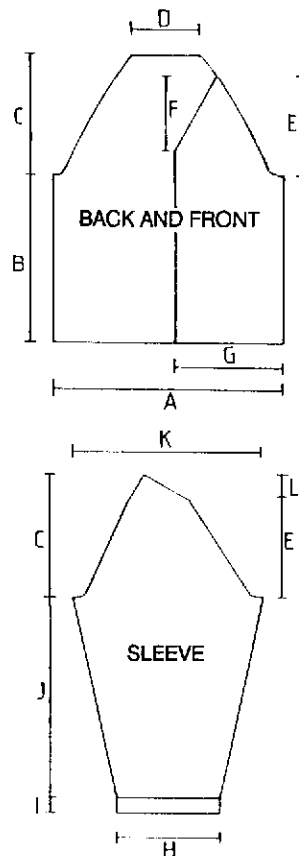
LEFT FRONT

With carriage at right, push 49 [54, 59] Ns to WP. Push 48 [53, 58] corresponding Ns on ribber to WP for full needle rib/double rib. Work as for Back from * to *. K 212 rows. RC shows 214. K 1 row extra for Right Front **.

*** SHAPE RAGLAN ARMHOLE

Cast off 6 sts on main bed and 5 sts on ribber at beg of next row, K 3 rows. Cast off 2 sts on each bed at beg of next and every foll 4th row until 41 [42, 43] sts rem on each bed. K 5 rows. Dec 1 st on each bed at beg of next and every foll 6th row until 37 [39, 41] sts rem on each bed. K 4 [2, 0] rows.

on each bed. Cont to dec at raglan edge only on every 4th row from previous dec until 1 st rem on each bed. K 1 row. Fasten off ***.



- A = 50 [54.5, 59.5] cm
- B = 35.5 cm
- C = 26 [27.5, 29] cm
- D = 14 [15, 16] cm
- E = 22 [23.5, 25] cm
- F = 16.5 [18, 19.5] cm
- G = 23.5 [26, 28.5] cm
- H = 22 [23, 24] cm
- I = 3.5 cm
- J = 43 cm
- K = 40.5 [44.5, 48.5] cm
- L = 4 cm

31 ▶



NATIVITY SCENE

6



BASIC INSTRUCTIONS FOR ALL DOLLS

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Oddments of 4-ply yarn.
Oddment of DK yarn in White for sheep.
Polyester stuffing.
Black, cupped sequins for eyes.
Multi-coloured sequins or beads (optional).
Thin card.
UHU glue.
Crochet hook.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

Height of dolls approximately 17 cm, 7 in.

TENSION

Tension dial approximately 6 (MT). All pieces are knitted using MT unless otherwise stated.

KNITTING NOTES

We used knit side of knitting as right side unless otherwise stated.

Oversew end sts of rows together to make a flat seam.
'E-wrap' means use closed edge method of casting on.
'Thread off' means break yarn, then thread end through sts and release from machine.

'Transfer alt sts' means transfer every alt st on to adjacent N and push empty Ns back to NWP.

'Latch off' means beginning at opposite end to carriage, lift end st into hook of needle, push st behind latch, lift second st into hook of latch tool and pull through first st. Continue in this way to end of row, pulling yarn through last st to secure.

When casting on over alt Ns, it is helpful to use a cast-on comb if available; alternatively, use nylon cord.

MAKING UP NOTES

Please see page 29.

SHEPHERD (make two)

YARN REQUIRED

Small amounts of 4-ply yarn in Beige (A), Peach (B), Maroon or Dark Green (C) and Brown (D).

BODY

* Push 49 Ns to WP. Push 2nd and every foll alt N back to NWP. Using WY, cast on and K a few rows ending with carriage at right. Using A, K 1 row. Push 2nd and every foll alt N from NWP back to WP. K 14 rows. Dec 1 st at each end of next and every foll 5th row until 31 sts rem. Using B, K 14 rows *. Using D, K 9 rows. Transfer alt sts (see Knitting Notes). K 1 row and thread off (see Knitting Notes).

ARMS (knit two)

Push 11 Ns to WP. Push 2nd and every foll alt N back to NWP. Using A, K 1 row to cast on. Push 2nd and every foll alt N from NWP back to WP. K 18 rows. Using B, K 7 rows. Transfer alt sts. K 1 row and thread off. Pull up yarn and secure. Join seams.

BLANKET

Push 53 Ns to WP. Using C, cast on e-wrap. K 60 rows. Cast off.

BEARD

Push 21 Ns to WP. Using D, cast on e-wrap. K 13 rows. Transfer alt sts. K 1 row. Thread off. Pull up sts and secure. Note that P side is used as right side.

MOUSTACHE

Using D and crochet hook, make a chain approximately 3 cm, 1 in long.

SASH

Take a length of appropriate colour yarn 120 cm, 47 in long, fold in half and knot ends together. Place end of loop on door handle. Push a short pencil through knot at opposite end, twist pencil until yarn becomes tight. Holding both ends tightly, bring ends together and allow yarn to twist itself. Tie

knot at each end and trim neatly with scissors.

MAKING UP

Follow instructions for Basic Doll. Sew centre of moustache to eighth row above neck. Pin ends of cast-on edge of beard to sides

of face, level with eyes and allowing edge to curl under and cover ends of moustache. Sew in position. Pin blanket on head so that front edge is level with start of brown section. Stitch to top and sides of head 1 cm, 1/2 in from edge.

SHEEP

YARN REQUIRED

Small amount of DK yarn in White (DK) for Body.

Small amounts of 4-ply yarn in White (W) and Black (B) for eyes and nose.

For sheep, purl side of knitting is right side of work.

BODY

Push 35 Ns to WP. Push 2nd and every foll alt N back to NWP. Using WY, cast on and K a few rows ending with carriage at right. Using MT+4 and DK, K 16 rows. Thread off. Pull up yarn and secure. Join seam.

HEAD

Push 21 Ns to WP and using A, cast on e-wrap. Using MT, K 7 rows. Transfer alt sts. K 1 row and thread off. Pull up yarn and secure. Join seam.

EARS (knit two)

Push 3 Ns to WP and using A, cast on e-wrap. K 1 row. Cast off.

TAIL

Push 6 Ns to WP and using A, cast on e-wrap. K 1 row. Cast off.

LEGS (knit two pieces, each makes two legs)

Push 21 Ns to WP and using A, cast on e-wrap. Mark centre st with contrast yarn. K 4 rows. Cast off.

MAKING UP

Stuff body. Thread matching yarn through loops of first row in DK, pull up and secure. Stuff head firmly and sew to body. Sew on ears and tail. Using B, embroider eyes and nose on face. With knit side of leg outside, begin at side edge of knitting and roll tightly towards centre marker. Stitch through all cast on and cast off edges. Repeat for other side then stitch to body.

KALEIDOSCOPE

The knitted characters in Ruth Cox's nativity scene stand around 18 centimetres tall and are beautifully detailed and imaginatively coloured. This little group could become the centrepiece for the decorations at home or in school, year after year.



MAKING UP NOTES

Press all blankets, headcloths and cloaks with a cool iron. It is important not to press turban, hair and beards. Do not press any other pieces.

MAIN BODY

Make up by pulling up yarn at top of head and secure. Join sides of head section. Thread matching yarn through loops of first row knitted in A, pull up and secure. Remove WY. Join centre back seam, leaving gap towards top of body section. Turn right side out. Insert two circles of card measuring 6 cm, 2½ in into base of doll. Stuff firmly.

** With appropriate colour yarn, sew a line of gathering sts around neck line. Pull up yarn, bind tightly around neck and secure **.

Sew arms to body as in diagram. Mark position of eyes with pins, eleven knitted rows above yarn wound around neck of doll, leaving three clear knitted sts between. Sew on black, cupped sequins. Tie sash around waist.

JOSEPH

YARN REQUIRED

Small amounts of 4-ply yarn in Grey (A), Peach (B), Blue (C), Brown (D) and Maroon (M).

ARMS, BEARD, MOUSTACHE AND SASH

Using correct colours, work as for Shepherd.

BODY

Push 49 Ns to WP. Push 2nd and every foll alt N back to NWP. Using WY, cast on and K a few rows ending with carriage at right. Using A, K 1 row. Push 2nd and every foll alt N from NWP back to

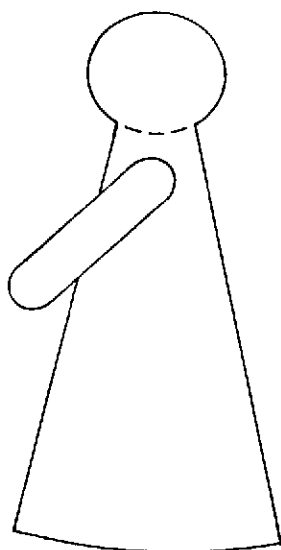
WP. K 14 rows. Dec 1 st at each end of next and every foll 5th row until 31 sts rem. Using B, K 23 rows. Transfer alt sts. K 1 row and thread off.

CLOAK

Push 43 Ns to WP and using C, cast on e-wrap. K 39 rows. Transfer alt sts. K 1 row and latch off (see Knitting Notes).

HAIR

Push 29 Ns to WP and using D, cast on e-wrap. K 33 rows. Transfer alt sts. K 2 rows and thread off. Pull up sts and secure. Join sides of work for 1 cm, ½ in only. Note that P side of knitting is used as right side.



POSITION FOR ARMS

Ruth Cox of Pippin Designs specialises in designing patterns to help you make unusual dolls and novelty items that appeal to all age groups. They are quickly and easily made from small amounts of yarn. - Ideal for presents, charities and craft stalls. For more details, please send a SAE to Pippin Designs, 22 Clifton Road, Dunstable, Bedfordshire LU6 1LU.

MAKING UP

Follow instructions for Basic Doll. Sew on moustache and beard as for Shepherd. Sew on hair approximately 1 cm, $\frac{1}{2}$ in from front edge around top half of face only. Put on cloak, joining each end of cast-off edge.

MARY

YARN REQUIRED

Small amounts of 4-ply yarn in Blue (A), Peach (B), White (C), Brown (D), Pink (E) and Maroon (F).

BODY AND HAIR

Using correct colours, follow instructions for Joseph.

ARMS AND SASH

Follow instructions for Shepherd.

HEADRESS

Using C, follow instructions for Shepherd's Blanket.

MAKING UP

Follow instructions for Basic Doll. Mark position of outer edges of mouth with pins, five rows above neck and slightly towards centre from position of eyes; using E, make two small stitches to form a

'V' shape. Sew on hair as for Joseph. Stitch headress to top and sides of head 1 cm, $\frac{1}{2}$ in from edge.

BABY JESUS

YARN REQUIRED

Small amounts of 4-ply yarn in White (A), Peach (B) and Black (C).

BODY

Push 15 Ns to WP. Push 2nd and every foll alt N back to NWP. Using A, K 1 row to cast on. Push 2nd and every foll alt N from NWP back to WP. K 16 rows. Using B, K 6 rows. Transfer alt sts. K 1 row and thread off. Pull up yarn and secure. Join seam.

BLANKET

Push 30 Ns to WP and using A, cast on e-wrap. K 25 rows. Cast off.

MAKING UP

Stuff firmly. Pull up cast-on yarn and secure. Following instructions for Making Up Notes of Basic Doll, work from ** to **. Make two tiny stitches in C for eyes. Wrap blanket around baby and sew in position.

FIRST WISE MAN (Wide crown)

YARN REQUIRED

Small amounts of 4-ply yarn in Blue (A), Peach (B), Multi-colour (C), Brown (D), White (E) and Gold (F).

ARMS, BEARD, MOUSTACHE AND SASH

Using correct colours, follow instructions for Shepherd.

CLOAK

Follow instructions for Joseph.

BODY

Follow instructions for Shepherd from * to *. Using F, K 10 rows. Transfer alt sts but leave Ns in WP. K 10 rows. Pick up sts from first row worked in F and place on to Ns. K 10 rows. Transfer alt sts. K 1 row and thread off.

HEADCLOTH

Push 43 Ns to WP and using E, cast on e-wrap. K 20 rows. Cast off.

GIFT

Push 15 Ns to WP and using F, cast on e-wrap. K 10 rows. Cast off. Join side seam. Stuff firmly. Join cast-on and cast-off edges.

MAKING UP

Follow instructions for Basic Doll. Sew on moustache and beard as for Shepherd. Using matching yarn, gather cast-on edge of headcloth, pull up and sew immediately below crown. Decorate crown and gift with sequins or beads. Sew gift to hands.

SECOND WISE MAN (Narrow crown)

YARN REQUIRED

Small amounts of 4-ply yarn in Green (A), Beige (B), Fuchsia (C), Brown (D), White (E), Gold (F) and Purple (G).

ARMS, BEARD, MOUSTACHE AND SASH

Using correct colours, follow instructions for Shepherd.

CLOAK

Follow instructions for Joseph.

HEADCLOTH

Follow instructions for First Wise Man.

BODY

Follow instructions for Shepherd from * to *. Using F, K 6 rows.

Transfer alt sts but leave Ns in WP. K 6 rows. Pick up sts from first row worked in F and place on to Ns. K 1 row. Using G, K 9 rows. Transfer alt sts. K 1 row and thread off.

GIFT

Push 15 Ns to WP. Push 2nd and every foll alt N back to NWP. Using F, K 1 row to cast on. Push 2nd and every foll alt N from NWP back to WP. K 9 rows. Transfer alt sts. K 1 row and thread off. Pull up yarn and secure. Join seam. Stuff firmly. Pull up cast on yarn and secure.

MAKING UP

Follow instructions for Basic Doll. Finish as for First Wise Man.

THIRD WISE MAN (Turban)

YARN REQUIRED

Small amounts of 4-ply yarn in Red (A), Peach (B), Purple (C), Brown (D), White (E) and Gold (F).

ARMS, BEARD, MOUSTACHE AND SASH

Using correct colours, follow instructions for Shepherd.

CLOAK

Follow instructions for Joseph.

BODY

Using correct colours, follow instructions for Shepherd from * to *. Using E, K 10 rows. Transfer alt sts. K 1 row and thread off.

TURBAN

Push 21 Ns to WP. Push 2nd and every foll alt N back to NWP. Using E, K 1 row to cast on. Push 2nd and every foll alt N from NWP back to WP. K 70 rows. Thread off. Pull up yarn from cast-on and cast-off rows and secure.

GIFT

Push 15 Ns to WP. Push 2nd and every foll alt N back to NWP. Using F, K 1 row to cast on. Push 2nd and every foll alt N from NWP back to WP. K 5 rows. Dec 1 st at each end of next and every foll alt row until 5 sts rem. K 1 row and thread off. Pull up yarn and secure. Join seam. Stuff firmly. Pull up cast-on yarn and secure.

MAKING UP

Follow instructions for Basic Doll. Wrap turban around head and stitch in place. Decorate gift and front of turban. Finish as for First Wise Man.

RIGHT FRONT

Work as for Left Front to ** noting alteration in number of rows worked, then work from *** to ***, reversing shapings by reading right for left.

RIGHT SLEEVE

With carriage at right, push 46 [48, 50] Ns to WP. Push 45 [47, 49] corresponding Ns on ribber to WP for full needle rib/double rib. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for full needle rib/double rib knitting. Insert card and lock on first row. Set RC at 000. Using MT/MT, K 16 rows. Release card and cont in tuck rib. Set RC at 000. K 12 [10, 9] rows. Shape sides by inc 1 st (1 st in) on each bed at each end on next and every foll 13th [11th, 10th] row until there are 84 [92, 100] sts on main bed. K 11 [16, 8] rows. RC shows 258. K 1 row extra for Left Sleeve.

SHAPE RAGLAN TOP

Cast off 6 sts on main bed and 5 sts on ribber at beg of next 2 rows. K 2 rows. Cast off 2 sts on each bed at beg of next 2 rows and every foll 3rd and 4th rows until 68 sts rem on main bed. K 4 rows. Dec 1 st on each bed at beg of next 2 rows and every foll 5th and 6th rows until 38 [36, 34] sts rem on main bed. K 2 rows. Dec 1 st on each bed at beg of next 2 rows and every foll 3rd and 4th rows until 20 sts rem on main bed.

SHAPE NECK EDGE

Cast off 2 sts on each bed at beg of next and foll alt row. Dec 1 st on each bed at beg of next row. * Dec 1 st on each bed at beg of next row, K 1 row. Dec 1 at on each bed at beg of next 2 rows; rep from *

3 times more. Dec 1 st on each bed at beg of next and foll alt row. 1 st rem on main bed and 2 sts on ribber. Cast off.

LEFT SLEEVE

Work as for Right Sleeve, reversing shapings by noting alteration in number of rows worked.

FRONT BORDER

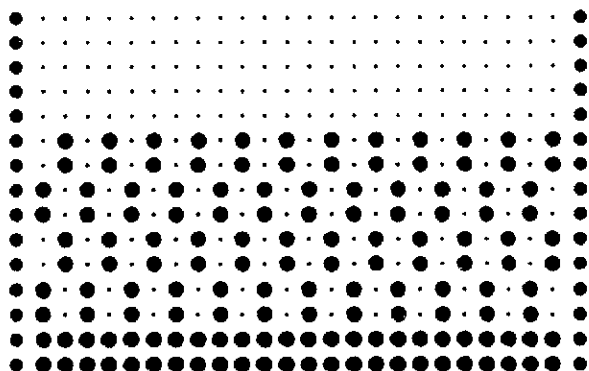
With carriage at right, push 11 Ns to WP. Push 10 corresponding Ns on ribber to WP for full needle rib/double rib. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set carriage for full needle rib/double rib knitting. Set RC at 000. Using MT/MT, K 10 rows. * Make an eyelet buttonhole over centre N on main bed and centre 2 Ns on ribber. K 40 rows; rep from * 3 times more. Make another buttonhole over same Ns as before. K until border, when slightly stretched, fits up right front edge, across right sleeve, across back neck, across left sleeve and down left front edge. Transfer sts to main bed. Cast off.

BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join raglan, side and sleeve seams. Sew front border into position with buttonholes on right front. Sew on buttons.

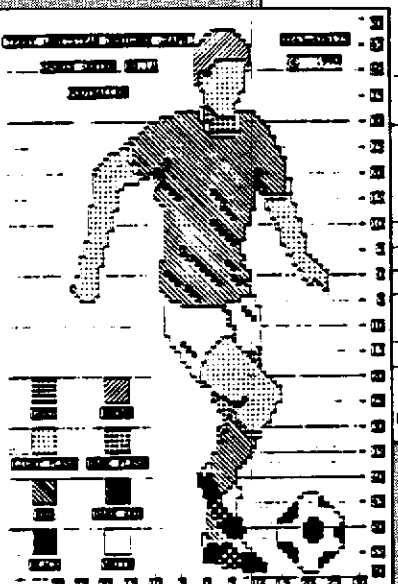


PUNCHCARD CHART

Terry Armitstead

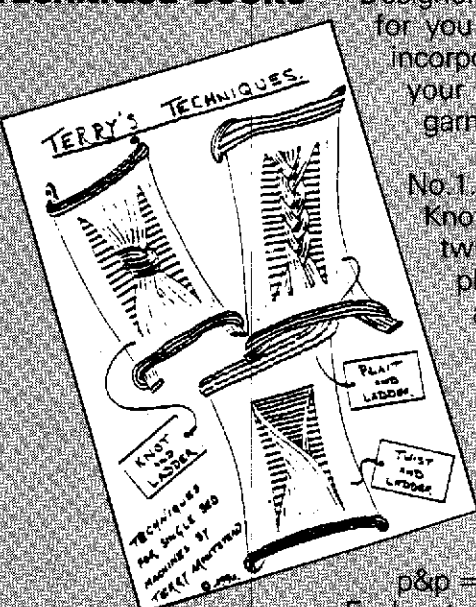
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Make this a colourful Christmas – not only the glitter of snow, gold and silver or the cheerful red and green of holly – but every colour of the rainbow as well!

Every year I collect ideas for Christmas presents from January to Hallowe'en and every year I am sure that I will have made them all by now. I never have, but there are some ideas I've gleaned during the



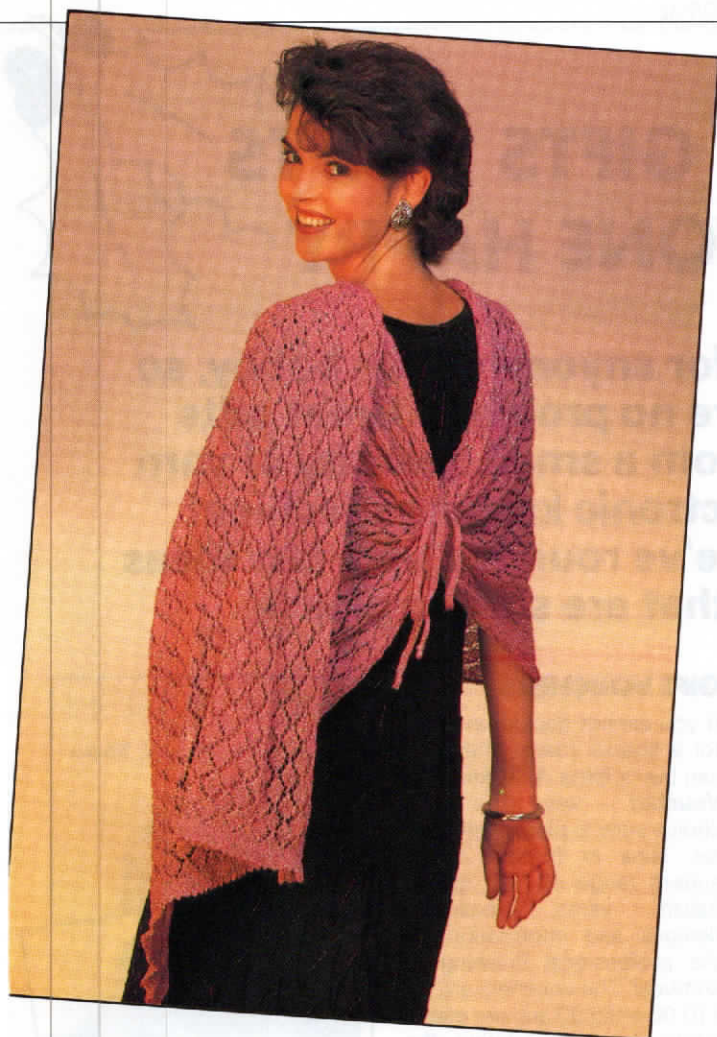
Use your Jones Tones or similar paints to colour, pearlize and glitter – great for Christmas decorations, whether knitted or not. Decorate pumps for really jewelled shoes, trim bags or headbands – or decorate a new party frock for Barbie or Cindy! There's no limit to glitter at Christmas and the colour range is enormous.

A headband, padded and covered by a strip of knitting, would be very wearable whether plain or glittered . . . and how about knitted earrings? I made lots of necklaces several years ago with large beads or glass marbles caught in a strip of lurex knitting and now I want to make matching earrings, as these get bigger and bigger.

Made from small squares of knitted lurex with a large pearl or glass marble in the centre and with the heads attached to the corners, earrings would be great fun for a small, quick Christmas present. The diagram shows you how easy they are to make and suggests some possible variations.

Rather larger, but still easy, is the sweater with the latest cartoon character on the front. They are not difficult and although they come up every year, all children seem to love them. They never fail – though you simply must make sure that you have the right cartoon character, as the wrong one spells disaster!

For the frilly and feminine, how about a really lacy cushion to decorate a divan or chair. Again, only two squares are needed, perhaps with a frilled or flounced edge. Even if you don't have a machine to knit transfer lace, punch lace or a hand-transferred pattern does not take too long to knit. You can make it very delicate in one strand of Bramwell's Hobby or Silky or in Bonnie's French Crêpe. Alternatively, make a heavier lace using two strands of fine yarn. I like best to edge a cushion cover with



knitted lace with vandyked points. It does take a little longer, but is lovely for a really special present – nice, too, with a contrasting, silky lining.

THE YEAR OF THE SCARF

I think that my most successful year of Christmas presents was when I had a great many gifts to find and not a great deal of time. It was also the first time I had a ribber to play with.

Straightforward lengths of full needle rib; fine pure wool in dark and discreet, gentlemanly colours and a simple fringe at each end, took care of the presents for men.

Brilliant, gay smaller lengths in varying blocks and stripes made cheerful scarves for children. Great, wide stoles in fine yarn – some a-glitter with lurex – were very popular with the ladies.

I've also tried some in simple stocking stitch, knitting the lengths rather wide in fine yarn, allowing the edges to roll. You can gather the ends and finish them with a big bobble, or make them simply as a wide length of transfer lace, with a hem at each end.

Pressed carefully, these drape very gracefully.

As an alternative, fold a ribbed scarf in half lengthways then sew both edges together on one side only for about 30 cm, 12 in from the centre point towards the end. This will make a hood-scarf for real winter wear.

LOVELY LEGS

Matching leggings would be lovely with this. Leggings are worn more and more and I do have a pattern, 'Imogen', for them. There's a standard size to fit most people and also a diagram for your charting facility, if you use one, so that you can make them any size to individual measurements and in any yarn you fancy.

THE INDIVIDUAL TOUCH

Still with scarves, add more colour by random dyeing. This doesn't take as long as you think. You can use either hot or cold water dyes according to your yarn and your scarf can be knitted in wool, silk, cotton, nylon or mohair – which dyes especially beautifully. Polyester and acrylic fibres are not easy with normal household

or craft dyes and are best avoided.

You need an enamel saucepan which you do not use for cooking! When you have mixed your dye according to the instructions and tried some samples of yarn, immerse the end of your scarf in the dye. Make sure you keep the part you don't want to dye well out of the way by hanging it above the saucepan. Be sure that your hot water dye is only luke-warm to start with then gradually heat it after the scarf ends are immersed. Simmer gently for about half an hour. Rinse the scarf very well in luke-warm water which you can allow to run cold slowly. It is sudden changes in temperature which ruins wool, silk and mohair. Cold water dyes usually need a hot wash after dyeing to fix the dye well. If you want lots of colours, rinse and wash each colour and clean your saucepan very well before you use it for another colour – and do keep it only for dyeing! (Household bleach helps with this, but cold water dyes are quite easy to clean away.)

If you are prepared for a little extra work, you can dye hanks of yarn to produce wonderful space-dyed threads. Use it for instant, multi-coloured Fair Isle or double jacquard in a real kaleidoscope of colour, particularly if you use two hanks in different colours for background and pattern.

These would make a magical present for your knitting friends, especially if you take the trouble to wind the hanks on to cones ready to knit! Just think of the lovely time they will have over Christmas and the New Year trying it out on their machines – and let's all of us have a really Happy Christmas!

'IMOGEN' TIGHTS

The pattern for leggings (or tights) which Mary mentioned in her article costs £1.75 including post and packing. It can be obtained by writing to Mary Dowse at 50 St Anne's Crescent, Lewes, East Sussex BN7 1SD. Do remember to order by the first week of December so that your letter isn't caught up in the Christmas post!

Elegant, fashionable, wearable designs. Daywear and casuals, glamorous party and evening outfits, wedding dresses. All for standard gauge (or fine-gauge) machines in sizes from 10 to 26.

Also pleated skirt and dress and lacy double jacquard party dress for double-bed machines. Folios and books, including 'Notes and Ideas for Double Jacquard'. Illustrated catalogue and prices £1 refundable with order.

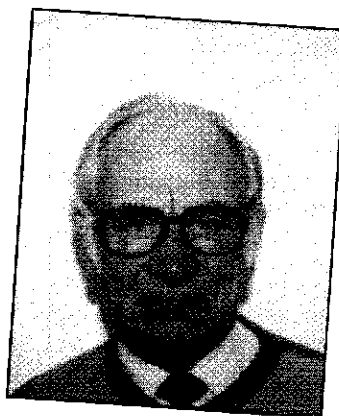
**Mary Dowse Designs, 50 St Anne's Crescent,
Lewes, East Sussex BN7 1SD**

GIFTS * GIFTS * GIFTS * GIFTS MAKE EVERYONE HAPPY

It's not difficult to find a gift for anyone with a hobby, so machine knitting friends are no problem. Great gifts for them come at all prices from a small quantity of yarn to the most up-to-date electronic knitting machine! To help you make your list, we've rounded up a few ideas for Christmas presents that are sure to please.

PATTERN WRITER DISK

An ideal gift for the 'computerised' is the **Knitting Pattern Writer**, used with a home or business computer to write patterns and keep notes of what you have knitted. Now you can also keep notes of all those patterns or articles in your favourite magazine, using the new Databases. Pattern Writer disks are available for PCs, Amiga, Atari ST, Amstrad 6128, Commodore 64, or Spectrum Plus 3. Databases are available for PCs. Tapes are still available for the Spectrum 48K, Amstrad CPC464 and Commodore 64 so everyone can join in. Write or 'phone now for special Christ-



mas prices to Terry Mason, 15 Inishmoyne Green, Antrim, N. Ireland BT41 4JZ. Tel: 0849 462381.

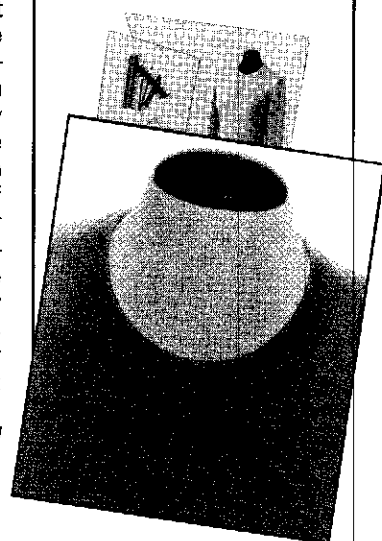
GIFT VOUCHERS

If you cannot decide on a gift for a special friend, then you can buy a **Nina A. Miklin Gift Voucher** – key to a wide choice sure to please any knitter. Nina is famous for a superb range of high quality Italian yarns, exclusive designs and information on the professional finishing of knitwear. The vouchers are for £10.00 or £5.00 and are elaborately designed, stating the name of the recipient. They can be used for any of Nina's products either by mail order or direct from her stand at exhibitions.

As a special offer, **MKM** readers ordering Gift Vouchers of £30.00 or more will receive a complete set of shadecards together with knitting tips, free of charge but please mention **MKM** when ordering from Nina A. Miklin, 104 Bid-

KNIT TO FINISH

Nina A. Miklin



dulph Mansions, Elgin Avenue, London W9 1HU. Tel: 071-286 1532.

LITTLE TOUCHES

Budget gifts can be just as welcome as larger items and machine knitters are always delighted by bright ideas for decorating simple garments. **Karis Craft Collection** is a unique range of handmade bead and sequin motifs – some 95 in total – all made to order in any colour combination, or you can have your own design made for a very personal touch. Especially for Christmas, Karis are adding a **Father Christmas** and **Snowman** to the range.

Adding a motif to a garment can completely change its appearance and, equally useful, is the wide range of beads and pewter castings. A full colour catalogue costs £1.50. It comes in two parts – **Tabour Embroidery and Motifs** and **Jewellery, Beads**



and Findings. Please state if only one part is required. Karis Crafts are at Wynwood, Filkins, Lechlade, Gloucestershire GL7 3JG.

CHRISTMAS CRACKERS

CML has bundled its popular comb-bound titles into collections which are a delight both on content and price. Each collection features a black and white title from the budget range, a full colour title and a stitch art collection.

Here's a run-down from which to make your choice: **The Chunky Collection** – **Ebony & Ivory** (10 black and white designs), **Earthsong** (10 colour designs) and **Pick of the Punch** (all the 24 stitch designs from CML's popular stitch art folios). **The Standard Collection** – **Fine Print** (black and white), **Elementals** (10 colour designs) and your choice of stitch art folio from

Oriental, Victorian, American Colonial, or Tribal Art (state which). **The Garter Carriage**





Collection – Look – no Hands (10 black and white designs), **A Stylish Carriage** (10 designs, full colour) and **Purls** (120 garter stitch patterns from 2 to 60-stitch repeats).

Each collection costs only £12.00 saving approximately 25% on list prices and postage is included. All four stitch art folios cost £13.00 as a set (saving £5.00) and any two stitch titles can be ordered for £7.00. Send your cheque to CML, The Back Room at Colourway, 112a Westbourne Grove, London W2 5RU. Tel: 071-229 1432 (Teresa). Call for full price list and companion disk details.

SWISS DARNING

Christmas can be expensive but it's not difficult to find an inexpensive gift which will make a striking impact on the recipient. **Swiss Darning Embroidery Kits** are a perfect choice and you can give just the kit or create a designer sweater for that Very Important Person. If preferred, the kits can also be used for making cushions or pictures as real works of art! Authentic designs by **Sylvia Wynn** are created by the shading and mixing of colours and depict British Wildlife at its best with a choice of birds, animals or flowers. Each kit contains a photo, chart, instructions on Swiss darning and all the wools needed to embroider a motif. Prices are from £4.50 each plus 50p p&p. Colour



brochure and price list obtainable with sae (9x4 in) from Forge Craft Creations, The Old Smithy, Pirton, Nr. Worcester WR8 9EJ.

VIDEOS

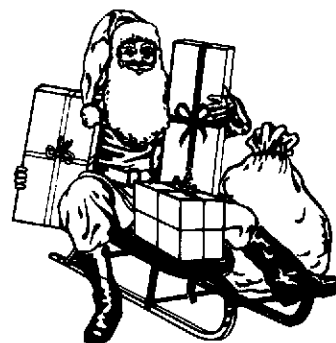
Ann Kite enjoys the Christmas season. She gets involved keeping secrets and helping knitters choose a video course for their knitting relatives or friends. She makes sure that any video ordered – even as late as 22nd December, is still delivered in time for Christmas. Choose from no fewer than nine videos. 'Our **Beginners Video Course No.1** is currently available at the very special price of £25.50 inclusive,' says Ann (the normal price is £49.75). An optional extra is membership of the Open Learning Club. Services include a telephone Helpline and membership costs £7.50. Full details of all courses and services from



Ann Kite Educational Services, The Llanerch, New Radnor, Powys LD8 2TP. Tel: 0544 21627 (shortly changing to 01544 350627)

KNITTING EXTRAS

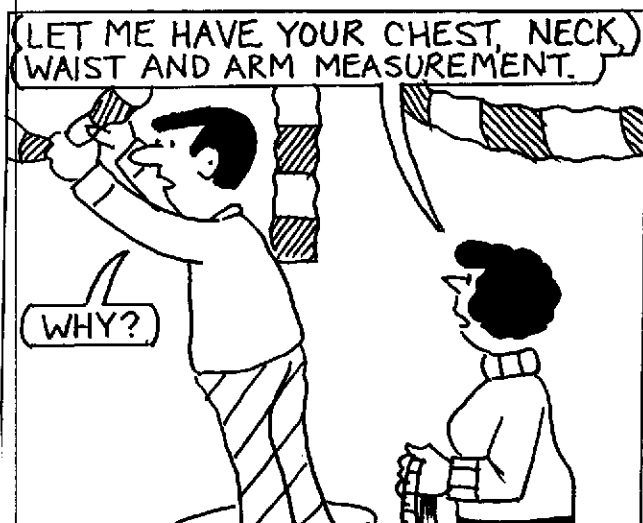
Focus Knitting – Mail Yarn, have a number of Christmas specials to appeal to knitters. There's an indispensable **Knitting machine table**, British made and very sturdy, it has convenient foldaway legs and an attractive teak melamine top. Delivered in a handy 'storeaway' box, it costs just £14.99. For older knitters perhaps, a '**Hands free**' magnifier – a bi-focal lens which makes close knitting, sewing or reading so much easier and comes with an adjustable



'round the neck' cord. This gift is at a reasonable price – just £3.99. For those who travel or

The Woolleys

by Doug Baker



go to craft fairs, what about the **Giant knitter's holdall** (84cm x 34cm)? In an attractive floral print, the bag is vinyl lined, has two carrying handles and snap fasteners. It will easily hold four cones or several garments and costs £8.99. A smaller version is the

Jumbo knitter's bag (50cm x 25cm) with matching nylon zip top fastener, at £8.99. When ordering please add postage and packing, £2 for the table or £1 for a bag or magnifier. Send your cheque to Mail Yarn, P.O. Box 239, Shrewsbury SY1 1YR.

APPLIQUÉ KITS

Christelle Creations supply beautiful appliqué kits and have a superb Christmas design to make a particularly lovely and acceptable gift – perhaps to be worn each year for that special day? These **no sew** kits are quick and easy to do enabling even the newest knitter to produce a lovely garment. By giving a Christelle kit as a present, you could start

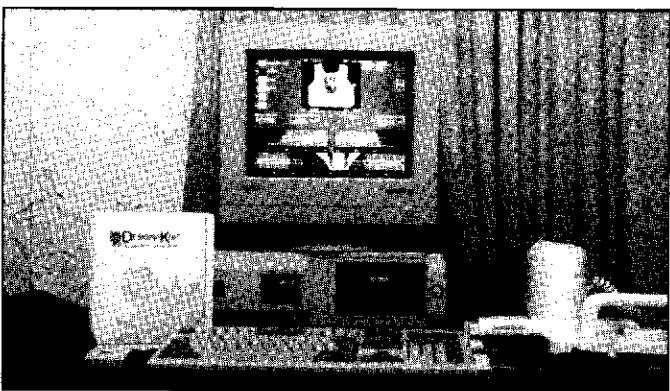
someone off on a really worthwhile hobby and the kit includes a pattern to trace, iron-on fusible webbing, instructions and fabrics, paints and sparklies, as appropriate to the design. The kits cost £5.95 each (or £3.95 without paints) plus £1.00 p&p – details from Christelle, Badgers Copse, Hampers Lane, Storrington, West Sussex RH20 3HU. Tel: 0903 743147.



DESIGNAKNIT

Whether to be knitted by hand or machine, for pleasure or profit, **DesignaKnit** will make the designing of garments faster and much more enjoyable – artistic ability can be expressed while the computer does the hard work. With DesignaKnit the garment shape can be tailored on screen to a standard size or individual

measurements, then the stitch pattern can be created in Fair Isle, multi-coloured Jacquard or intarsia. With this program you can use scanned images, rotate, mirror, see repeats, make easy colour changes, zoom, show floats and mix thousands of colours. The colour pattern can be combined with the garment shape to see the effect and it



can also be sent direct to Brother, Pfaff, Passap, Silver Reed or Singer electronic machines. Stitch grids, Knitleader/Knitradar or punch-card/mylar templates and

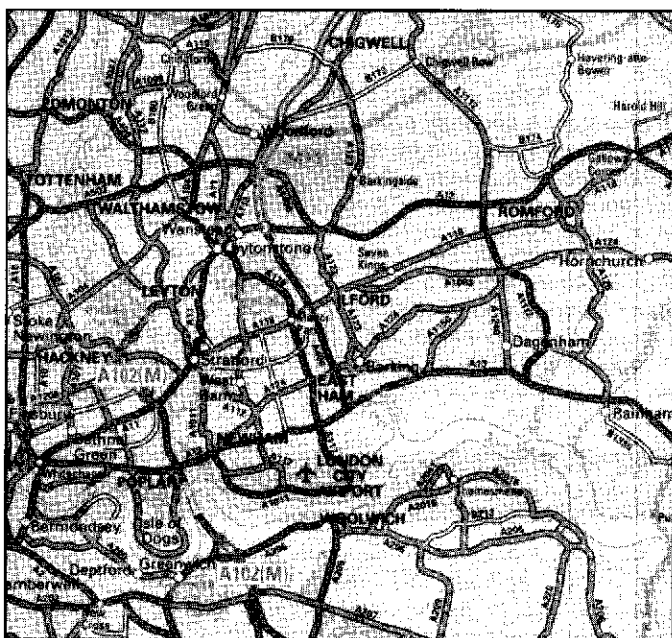
shaping guides can be printed out. For this great gift idea, contact Softbyte Ltd., Quarry Lane, Nantmawr, Oswestry, Shropshire SY10 9HH. Tel: 0691 828556.

DESIGNAKNIT PATTERNS

For those who already have DesignaKnit, **Flair Publications** have two new **DesignaKnit pattern disks**. Disk 1 features extra garment shapes for use with both standard and professional versions. These include a full size range of sideways-knitted tunic sweaters and ladies' coats. Disk 2 has over 20 new designs for tunic sweaters and menswear and includes a 'Snow White' cot blanket. The disks cost £4.95 each plus 50p p&p from Flair Publications, Crewenna Veian, Crowan, Cornwall TR14



9NB. Tel: 0209 832151 for credit card orders.



YARNS AND CRAFTS

Teasels Yarncrafts is the friendly shop where you can find over 100 ranges of coned yarn – everything from one-ply to Chunky with major names such as Bonnie's, Bretts, Forsell, Spectrum, Studley TruMatch, Yeoman, YMM and so on plus bargains from quality producers of branded and unbranded cones. Teasel also supply Brother and Bond machines, spares and accessories plus a huge array of

hand knitting yarns, patterns and extensive supplies for crochet, tapestry, embroidery, cross-stitch, punchcraft, tatting, macrame, rug and lace-making including products from Atlascraft (Turkey), Anchor, Heritage, Hobby Habit, Kinetic, Marlborough Crafts, Coats Patons, Tootal, Twilley and others. Definitely a treasure trove of gift ideas, visit Teasel Yarncrafts at 842 High Road, Leyton, London E10 6AE. Tel: 081-539 7947.

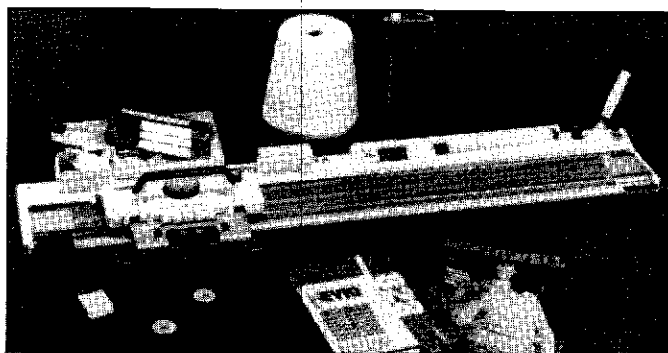
MULTI-COLOUR KNITS

Another 'beat the budget' present that would be well received is a copy of Shirley Cowling's first book, **Dust off Your Double Bed Colour Changer**. At just £3.99, the eight patterns in it work out at only 50p each! The first pattern is easy then, as you advance through the book, Shirley introduces new techniques. If you have not yet tried working with three colours in one row, this is just the book to encourage you. To order a copy for yourself or as a gift, send £4.50 to include p&p to Shirley Cowling, Herdwick Farm, Winkleigh, Devon EX19 8LD.



and carriage tension dial and automatic row counter – all for under £200. Start to knit straight away because the Model 828 comes complete

with an instruction video, basic pattern book and a 500g cone of yarn. For more details, call Keyto Marketing Ltd on 0942 888881.



A NOVELTY

A present with a difference, which a lot of knitters would appreciate, is **Supermend** the resinous powdered glue used by professional tutors in schools and colleges worldwide and which has so many uses. This amazing powder can be used to bond floats or 'pulls' on wool and acrylic fibres, keeping long strands in place inside children's gloves, sleeves and so on, especially on garments in motif knitting. It's also ideal for 'cut and sew' and, if you have forgotten to knit in a buttonhole, you can simply cut into the garment and make one. For applique work, Supermend powder can be sprinkled on the fabric and melted under greaseproof paper so that the motif can be cut without fraying, peeled and pressed directly in place or lightly positioned prior to sewing. For repairs to all kinds of material and garments, for



crafts and to take the place of sewing when that is difficult or undesirable, Supermend is an easy answer so it's a gift that not only the knitters on your list will welcome. It costs £7.99 from Supermend, P.O. Box 300, Basildon, Essex SS14 3RT.



READ AND LEARN

Like so many companies, Metropolitan think that Christmas is a time for celebration – a time for giving and receiving and a time to spoil others – or yourself! **Read about knitting:** 'A Machine Knitter's Guide to Creating Fabrics' by Susanna Lewis; 'Machine Maintenance' and 'Guide to the Knitleader/Knitradar' by Patricia Coulston; 'Card 1' and 'Card 3' by Kate Armitage. **Learn about knitting:** Correspondence Courses or Residential Courses at

Metropolitan on most makes of machine. **Gadgets for knitting:** The Bobtarsia for guaranteed tangle-free intarsia knitting; A short-handled cleaning brush for keeping machines in tip top condition after all the excess of Christmas knitting. Gift Vouchers and these items are **only** available from Metropolitan. Send for free catalogue, calendar and syllabus to Metropolitan, The Pinfold, Poole, Nantwich, Cheshire CW5 6AL Tel: 01270 628414.

JACQUARD PATTERNS

Another great gift for the knitter who loves jacquard is Margaret Stoker's set of pattern

books – all three for only £11.50 plus £1.00 p&p. The four-ply **Jacquard Collection** consists of **Book 1 – Adults**



EASY BEGINNINGS

It's an ideal starter machine for the young or new knitter but it produces work comparable with much more expensive machines. It has a steel bed of 200 needles, allowing you to be totally creative and it will produce not only garments, but will knit or weave bedspreads, cushion covers, wall

hangings and more – limited only by your ability to think what to knit next. What is it? The **Keyto 828** which automatically knits slip and tuck stitches, Fair Isle and even zig-zag Fair Isle, picture knitting and weaving, with automatic colour reverse. The machine is fitted with yarn tension mast

which has three patterns with large motifs for electronic machines and three designs for all machines and **Book 2 – Children**, with six designs for both types of machine. The third book is **Three Colours In A Row Jacquard, Book 1 – Adults**. This uses three- and

four-ply yarns and has six designs for either type of machine. The books can also be bought separately at £4.50 per copy plus 50p p&p. Order from Margaret Stoker, 25 Queens Avenue, Seaton, Workington, Cumbria CA14 1DL. Tel: 0900 67331.

PATTERN BREAKTHROUGH

No knitter ever has enough patterns so **Water Lobelias**, Brookville Design's stunning new book would make a great gift. They say it offers a unique breakthrough – **three-colours-on-a-row** look of beautiful floral patterns, knitted in **single bed Fair Isle** with silky effect. There is a pattern for a completely original, easy cut-and-sew **Cheongsam** (Chinese tunic and slim pants seen in picture), designed to show off the brilliant colour patterns (56 and 24 stitch). Something special, for young and old alike, to celebrate the festive season and the Chinese New Year! £5.95. Other books available include **Water Signs** – a treat for stargazers, £6.95; **SubSahara** – authentic tropical Africa, £4.95; and **North and**

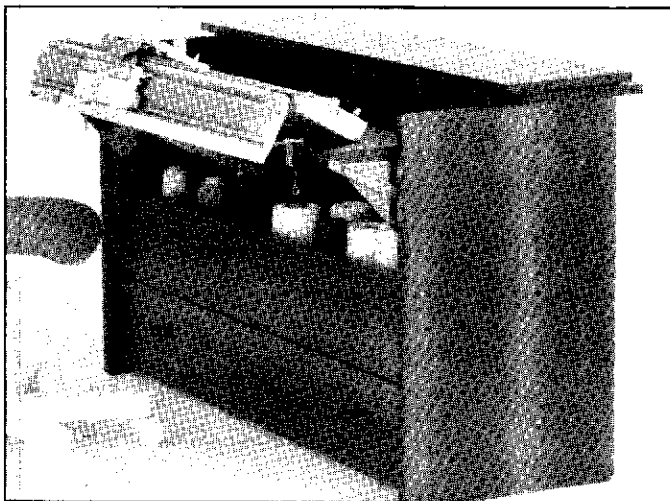


South – holiday fantasy from the Alps to the Carribeans, £6.95. The prices include p&p direct from Brookville Design, 39 Quilter Road, Felixstowe, Suffolk IP11 7JL. Tel: 0394 286928.

CABINET EXCHANGE

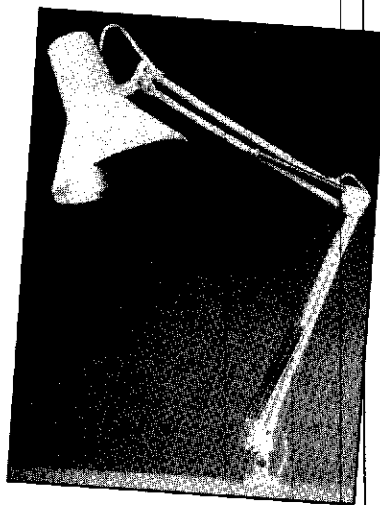
Are you looking for a very special present – or do you just want to drop a strong hint? **Horn's K4 Knitting Cabinet** is delivered by their own driver who will unpack it and install your machine! As a bonus, Horn are allowing £50 part exchange for any old cabinet regardless of make or condition! All Brother, Silver Reed, Knitmaster, Toyota and most

of the Singer range, will fit the Horn K4 and an easy one-handed action raises the machine to a comfortable knitting position. The Horn K4 costs £199 and is available in a Walnut or Mahogany finish. Ring Horn today on 0703 642308 or write to Horn Furniture (UK) Ltd., Brookwood Industrial Estate, Eastleigh, Hampshire SO50 9EY.



LIGHT AND BRIGHT

Knitters wanting to use their machines during the dark evenings, need look no further for a new 'dedicated' knitting machine lamp. It would be an ideal present too and **Daylight Studios** have a choice of three models in their range, all mounted on robust adjustable arms and with die-cast table clamps to resist the considerable rocking movement of knitting! Prices are £25, £55 and £99 respectively for the basic 60w, twin 60w and twin fluorescent models. Providing maximum manoeuvrability and virtually shadow-free lighting, all models come with Daylight Studios' highly acclaimed colour corrected light sources. Pfaff and Passap users are catered for with two special clamps for on-machine mounting. Both priced at £10, the



first covers machines fitted with the new Electra 4 motor, the second covers all other machines. Details from Daylight Studios, Dept. A1, 223a Portobello Road, London W11 1LU. Tel: 0171-229 7812.

YARNS AND MORE

If you can pay a pre-Christmas visit to Bonnie's Wools you may be able to solve many of your gift problems at one time – and enjoy a welcoming cup of coffee! You can choose from a large range of knitting machine and the latest sewing and embroidery machines from Brother and New Home. For something 'smaller' you will find an enormous selection of coned yarns together with Bonnie's own well known Sable and French crêpes – two yarns ideal for knitting anything from a classic sweater to a fantastic designer suit – and a new collection of six exciting mix'n'match designs is available. For stocking fillers, there's a huge choice of haberdashery, buttons and patterns. Meet or ring Bonnie and Allan



at 1273 Bristol Road South, Northfield, Birmingham B31 2SP. Tel: 021-475 1691.

CHRISTMAS BARGAINS

Isn't it depressing when you find the perfect gift but it's too expensive. Well **Yeoman Yarns** have the answer with some amazingly low prices for some of their most popular yarns – and if you buy four or more cones, you don't even pay postage. This is the way to give knitting friends more luxury than you could normally afford – and perhaps slip in a cone or two for yourself?

For winter knitting they'll love silky soft **Jacky** mohair and you can't go wrong with the super quality of Merino Sport. Year-round winner

Cashmilon, is available at only £4.50 a cone and **Panama** is a favourite cotton mix offered at £6.99. Christmas prices and the colours available are on the facing page.



on branded **YEOMAN YARNS** only



ON THE BOOKSHELF



Hello, it's me! No, I have not got my wires crossed – I'm now writing the book reviews in *Machine Knitting Monthly* as well as in *To & Fro*, our sister magazine which is published bi-monthly. There are many books to review this month, so I'll make a start.

Andrea Levick

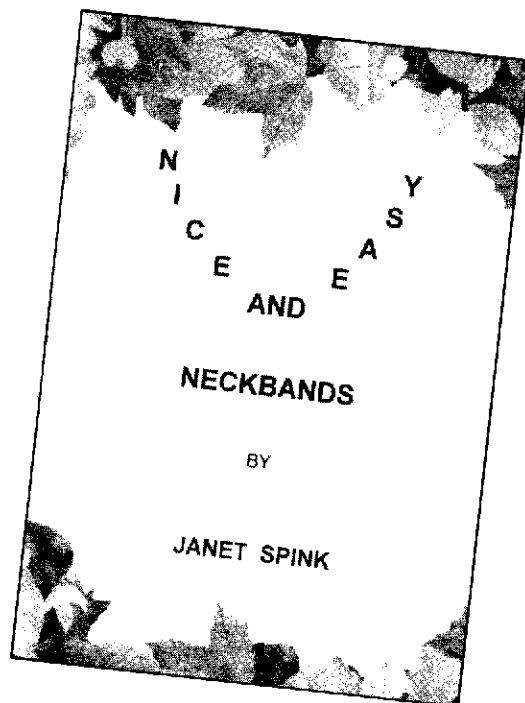
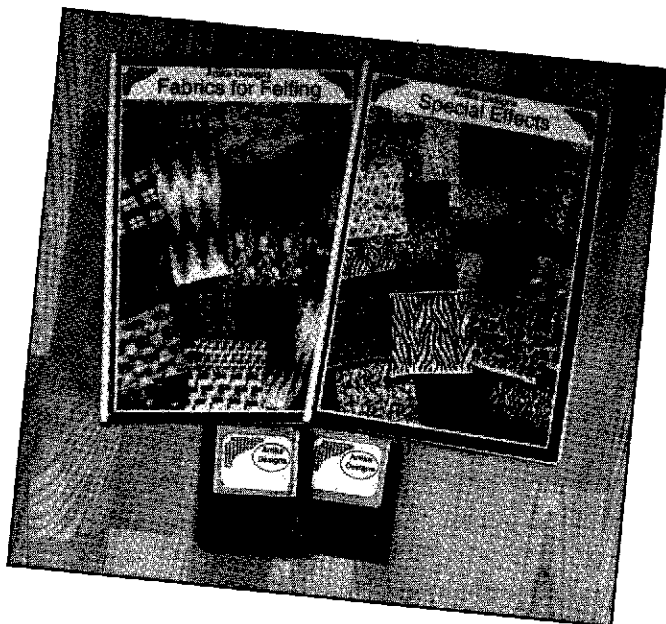
FABRICS FOR FELTING AND SPECIAL EFFECTS

These are two new books from Artika Designs. Taking first things first, I read *Fabrics For Felting*. Felting of fabric has been written about before, but this book gives the patterns and explains the different combinations of knitting and felting techniques. In my mother's day, felting of fabric was something you did by accident – nowadays, you do it by design! There are so many uses for felted fabric and examples are given in the book. Have you, for example, ever thought of making a rug with it? Well, you can! I'm about to try making some fabric for my loo seat covers and mats, using up some of those old end-of-cone bits. The book contains patterns for machines with 24, 40 and 60 stitch pattern repeats.

The book of *Special Effects* is super, particularly for anything which requires all-over

patterns. I especially liked the Big Cat selection and the Giraffe and Zebra patterns. Again, it's for 24, 40 and 60 stitch pattern repeats and for those who have long floats in mind, you're given details of the longest float in each pattern. This is a bonus.

Both books cost £4.95 each including UK postage. For owners of Japanese machines who want traceable, mylar graphs, the books can be purchased with an optional, mylar supplement for £5.45. Discs for Brother disc drives are also available with the books and cost £5.95 each with a book purchase. The books are available from local, specialist shops or from Artika Designs, 41 Dundonald Road, London NW10 3HP. If you're writing for details of these and other Artika books, a stamped addressed envelope would be appreciated.

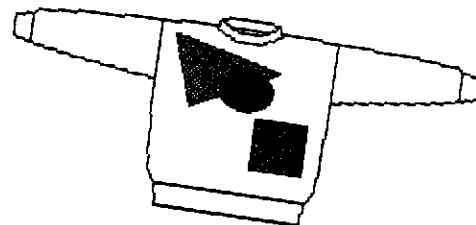


NICE AND EASY NECKBANDS

This is a new book from Janet Spink of 9 Fairview Close, Drayton, Norfolk NR8 6RT and it costs £4.34 including UK postage and packing. The book contains eleven patterns for neckbands and I'm delighted to see, at long last, that someone has taken the time and trouble to explain knitting a neckband on a single bed machine – because we haven't all got ribbing attachments. As I've said before, many a good garment has been spoiled by a bad neck-

line! The neckbands in the book are designed to be finished, or put on to the garment, either by machine and/or using a Hague Linker. There are some super designs and I can't wait to try them out.

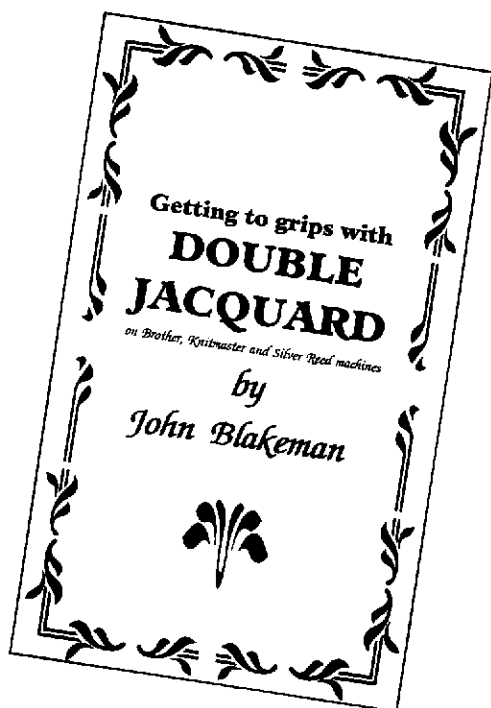
I liked the reference to the close knit bar – some knitters still have them, others threw them away with the packing! However, as Janet suggests, they are useful when knitting any thickness of yarn. This really is a good book for your knitting library.



INTO INTARSIA

There are a lot of people who see the word 'intarsia' and shudder! Claire McFadden of 5 Empire Villas, Salfords, Redhill, Surrey RH1 5EZ has produced a booklet called *Into Intarsia – Getting Started*. It costs £3.75, post free. You really should buy this book if

you have any hang-ups about intarsia. Claire goes into great detail on how to achieve a good garment and how to avoid a nasty snarl-up with the various yarns, whilst knitting. It's a well-researched and informative book, very much worth the money and a good addition to your knitting library.



GETTING TO GRIPS WITH DOUBLE JACQUARD

It's not often that a gentleman 'invades' the machine knitting book columns but John Blakeman, who has been writing a series of articles in *MKM* on Double Jacquard, has brought out a book called *Getting To Grips With Double Jacquard*. Written with Silver Reed, Knitmaster and Brother knitters in mind, the book is crammed full of

good and useful information on double jacquard. Techniques are explained and two knitting patterns – one in two-colour, the other in three-colour jacquard are included to get you going. The step-by-step approach is good and the book is well worth space on your knitting bookshelf. For further details, please send a stamped, addressed envelope to John Blakeman, 25 Englesea Avenue, Weston Coyney, Stoke-on-Trent, Staffordshire ST3 5HL.

TEDDIES GALORE

I'm a sucker for teddy bears; I have several! I have one in my car, he came from Mills and Boon and his name is Daniel (Boon) – what else! It is, therefore, a foregone conclusion that any pattern depicting teddy bears will grab my attention. Several people have produced punchcards and mylar sheets with teddies on them but Frandor Formats has produced no fewer than five *Teddies Galore* books of mylar sheet designs.

Book 1, for instance, has ten different teddy patterns and, in addition, there's a drop-shoulder pattern for a sweater plus a pattern for a baby's quilt and bumper set – just to get you going!

The books are £5.00 each

including postage and packing (overseas mail requires an extra £5.00 for postage). You can buy the books individually or obtain all five for £22.50. The books are also available as PCX format disks at the same price. Frandor Formats are at 28 Norman Road, Holland-on-Sea, Essex CO15 5XS. Cheques and postal orders should be made payable to Mrs D. H. Russell.



ANDREA LEVICK DESIGNS

(formerly L'Évêque Knitwear Designs)

PASSAP/PFAFF DUOMATIC 5, 80 & S
Pattern Books for the new and improving knitter

SOMETHING FOR PASSAP

BOOK 1 - The First Collection

Seven varied patterns for the family - £6.50.

BOOK 2 - The Tiny Tots Collection

Complete layettes for babies from birth to 9 months - £6.50.

BOOK 3 - Fisherman's Rib

Block and Grid patterns in two stitch sizes of sweaters and jackets from 24 in to 50 in chest - £6.50.

BOOK 4 - More Fisherman's Rib

Waistcoats, gilets and slipovers in Block and Grid patterns from 34 in to 50 in chest - £6.50.

BOOK 5 - Aran For Passap

Eight different designs for sweaters and a jacket with full details of technique etc. - £8.00.

ALSO

Fisherman's Rib For Beginners with Silver Reed, Knitmaster and Brother machines - £3.00.

All prices include postage and packing

KNITTING FOR PROFIT

A series of booklets on all aspects of marketing your knitwear.

HALF DAY WORKSHOPS - PASSAP/JAPANESE MACHINES

(Ferry collection and delivery service). For small parties of up to four persons. Ideal for the holidaymaker with withdrawal symptoms - or the adventurous! Write for details, enclosing sae 22x15cm

ANDREA LEVICK

Woolsack Cottage, Sheepwash Lane, Godshill, Ventnor, Isle of Wight PO38 3JR

TO & FRO

The friendly magazine for all machine knitters
(Large enough to cope, small enough to care)

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INSPIRATIONS

WOODLAND CALENDAR

To conclude this series of woodland designs, I have focused on two contrasting features of the winter landscape – the rich foliage and berries of holly and mistletoe, against a backdrop of bare trees and branches.

Iris Bishop

YARNS AND COLOURS

The silhouettes of ash trees create an almost abstract pattern that translates well into knitwear. I like to keep the colours natural and subtle for the trees and sky but use richer shades of green for the holly and mistletoe. The white

and red berries have been embroidered with Swiss darning on the finished fabric.

In the landscape design I have used light green for the leaves with black, olive and dark green for the background. For the trees and sky, olive, dark brown and grey

have been knitted as the contrast colour, with pastel green, grey and blue for the background.

Tweed yarns are particularly effective for the 'Ash Tree Fabric' in natural shades of cream for the background and grey, blue/grey and green for the contrast.

LANDSCAPE FABRIC

Whether you are using two colours only or a variety of colours, knit with the pale colours in feeder 1 and the dark colours in feeder 2. If you want to experiment with colours, as illustrated, use the following as a guide:

Knit the welts and so on in black.

Starting at Row 1 of the card: Rows 1-16 = light green in feeder 1, black in feeder 2.

Rows 17-36 = light green in feeder 1, dark green in feeder 2.

Rows 37-48 = light green in feeder 1, olive in feeder 2.

Rows 49-56 = pastel green in feeder 1, olive in feeder 2.

Rows 57-66 = pale grey in feeder 1, olive in feeder 2.

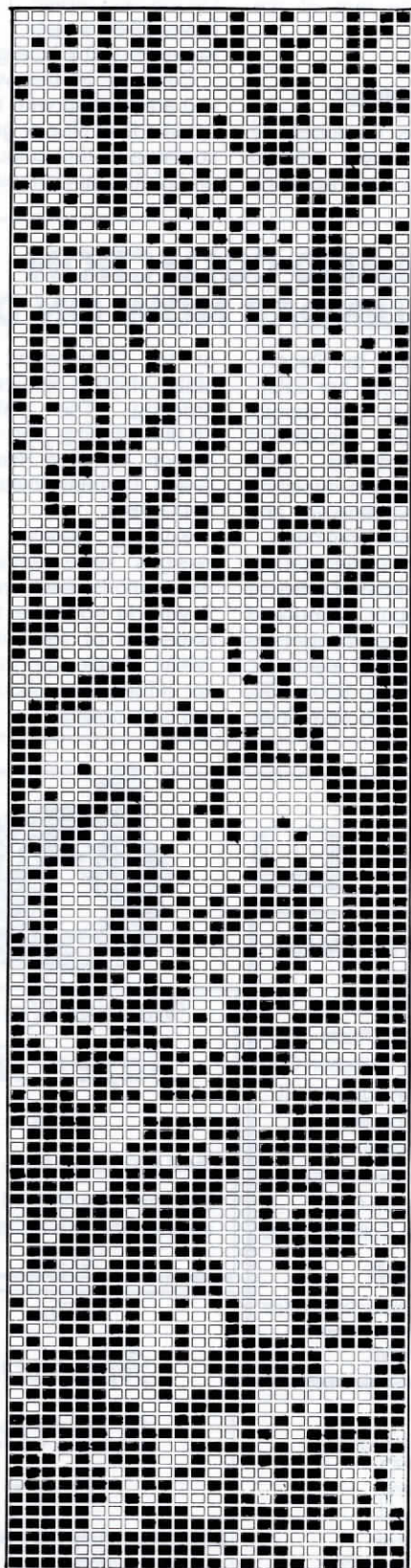
Rows 67-80 = pale grey in feeder 1, dark brown in feeder 2.

Rows 81-90 = pale grey/blue in feeder 1, dark brown in feeder 2.

Rows 91-106 = pale blue in



DECEMBER



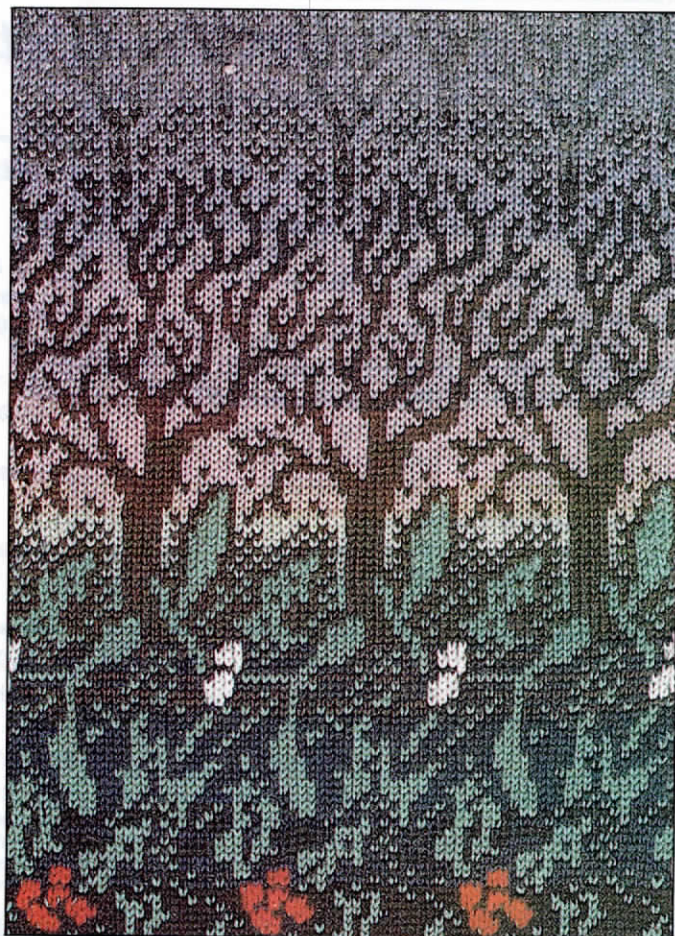
ELECTRONIC CHART

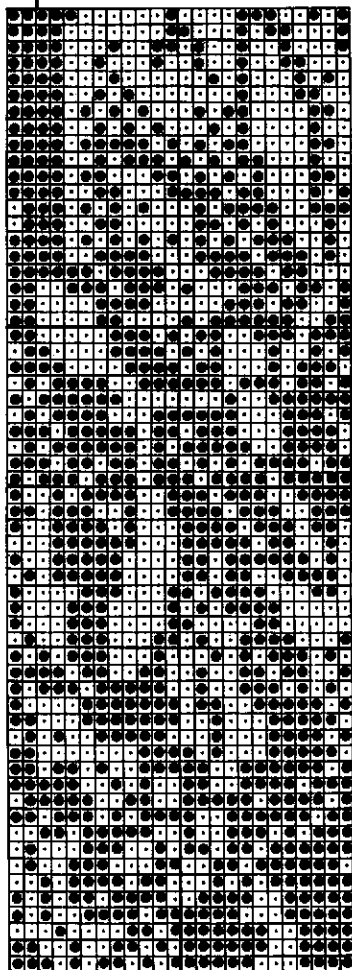
Chart shows right side of work. Reverse if required by your machine.



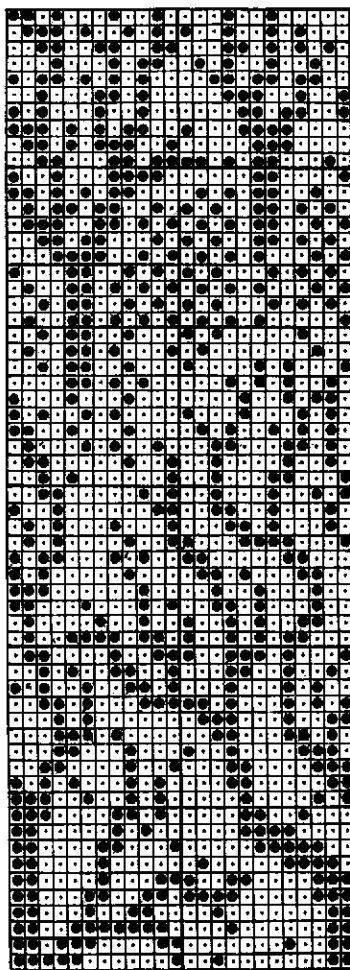
ASH TREE FABRIC

LANDSCAPE FABRIC





PUNCHCARD A



PUNCHCARD B

Join top of card A to bottom of card B so that design is continuous.

feeder 1, dark grey in feeder 2. Rows 107-120 = pale blue in feeder 1, blue/grey in feeder 2.

Embroider the holly and mistletoe berries as illustrated, by Swiss darning. I also like to colour the mistletoe leaf that is positioned between the tree trunks with light green, either by Swiss darning or with fabric paint, so that it blends into the rest of the foliage.

ASH TREE FABRIC

This pattern is produced by knitting only rows 89-120 inclusive of the card, repeating

them without any plain rows between repeats. To 'shade' the fabric, as illustrated, knit with cream in feeder 1 throughout. Starting with the darkest shade of grey or green in feeder 2, knit rows 89-120 once then use the following colours in feeder 2:

Rows 89-94 = dark grey.

Rows 95-120 = slate.

On the next repeat:

Rows 89-94 = slate.

Rows 95-120 = blue/grey.

Continue in this way until you are knitting with the lightest shade of blue or green and continue in this colour to the end of the garment piece.

WOODLAND COLLECTION THE CALENDAR NOW ON DISK

With this design for December, Iris completes her calendar for the year. Her scenes from the British woodlands have delighted us each month, the designs depicting her chosen wildflowers and trees at their seasonal best.

As with her earlier series, Iris has now prepared a disk of the year's designs, **Woodland Collection**. It is in formats suitable for Brother electronic models 940, 950, 950i, 965, 965i and 270 with disk drive,

or for DesignaKnit (please state which is required when ordering). The disk costs £5.95 including p&p from Iris Bishop, 64 Ifield Road, West Green, Crawley, West Sussex RH11 7BQ.

Knitting details for the designs have appeared in 'Inspirations' each month but if you do not have the complete set of 1994 issues of *MKM*, please turn to page 78 for information about obtaining back issues.

Angela Gordon Products

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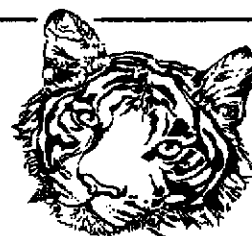
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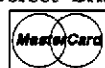
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FAMILY ARAN KNITS

Now that winter is upon us, **Family Aran Knits** from **Willow Tree Knitwear** will be of interest to the chunky knitters. Drop-shoulder in design, the five garments are knitted on Brother 230 and 260 chunky machines with a ribber in **Yorkshire Mohair Mills** chunky yarn. However, you can – of course – knit them on other chunky machines and you are not restricted to this yarn if you have your own favourite. You just need to match the tensions! The price for this one is £3.95 from Willow Tree Knitwear, PO Box 8, Pontypool, Gwent NP4 7YA.

FUN WITH FLOWERS AND CUTIES FOR KIDS

I'm always pleased to see books by new writers, because I know just how difficult it can be to get started. **Diana Lewin Designs** is a newcomer who has published two pattern books **Fun With Flowers** and **Cuties For Kids**. The format of both books is that you're given the punchcard or mylar sheet details for the actual knitting, followed by instructions for the embroidery necessary to bring the shapes to life. **Fun With Flowers** has some really great designs and, on sweaters and cardigans, I should imagine would be very marketable – especially as this type of garment is extremely fashionable.

Cuties for Kids has some really super designs and the animals are a riot! Again, the embroidery is used to bring the patterns alive. It's not difficult to follow the instructions and time is taken in the books to explain the different stitches used for the embroidery.

I showed the books to a friend of mine whose comment was 'So much better than those inferior, mass-produced garments you find in catalogues'. That says it all, I think!

The books are very well produced and most reasonably priced at £4.95 each plus 55p postage and packing for UK readers; postage and packing for overseas readers is £2.30 (but this is for two books). If you'd like to order a copy from an overseas address, payment is requested in a sterling cheque or bank draft at the time of ordering, please. The address is **Diana Lewin Designs**, Field House, Marlock Close, Fiskerton, Southwell, Nottinghamshire NG25 0UB.

LITTLE DENIM COLLECTION

Here's another new book from **Willow Tree Knitwear** with some nice winter patterns for children. The designs are knitted on standard gauge punchcard or electronic machines with ribbers. There is also one 40 stitch pattern which would suit Passap knitters. *Cosy* is the word to describe these knits! The book costs £3.95 including postage and packing from Willow Tree Knitwear, PO Box 8, Pontypool, Gwent NP4 7YA.

Willow Tree Knitwear has produced a lot of pattern books recently. Catalogues and full details are available by sending 2 x 25p stamps to the above address.



JO'S FAMILY FRIENDS

I have been a fan of **Jo Newton** for some time now. Her animal designs for punchcards and mylar sheets have been admired (and knitted) by her followers for a long time. **Jo's Family Friends** is her latest book and it contains twelve different animal

designs – for punchcard and electronic machines – in different poses, to suit any machine format. I cannot think of anyone who would not be enchanted by the **Yorkshire Terriers** or the **Gerbils**.

Have you thought of knitting specifically for Dog Shows, Cat Shows, the Caged Bird Society, The Pony Club, The Fishing Club...? The list is endless and that's money in them there shows! This book is very reasonably priced at £3.99 plus 35p postage and packing. If you've never seen a complete list of Jo's books, send a stamped, self-addressed envelope to **Jo Newton**, Barrowby Old Hall, Grantham, Lincolnshire NG32 1BX. Oh yes – all the books in her collection are now available on disk for Brother and DesignaKnit and cost £4.95 plus 25p postage and packing.

E6000 PASSAP/PFAFF PATTERNS

Last, but by no means least, **Metbury Designs** has

brought out a series of very fine books, patterns and design sheets for **E6000 Passap/Pfaff** machines. They are excellent material for users of this particular machine and cover patterns from the beginner to the experienced knitter. There are also some patterns for **Duomatic** users. For full details, please send a large A4, stamped addressed envelope to **Metbury Designs**, 7 Nursery Close, Leyland, Lancashire PR5 1NS.

*Well, I guess the above books will keep you busy until the next review. Don't forget that there are other books reviewed in **To & Fro**, which comes out bi-monthly and is of special interest to Passap people! As Christmas is upon us, perhaps leaving the magazine open at this page might catch someone's eye – particularly if you've ringed around your preferences!... and you might be agreeably surprised on Christmas Day! Happy Christmas and happy reading.*

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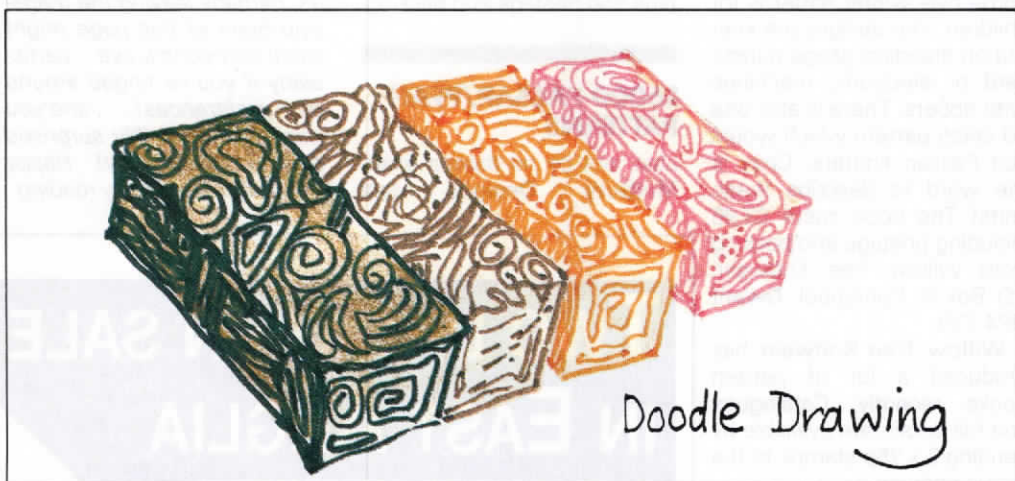
ART AND DESIGN

BOTTLE AND STEPS

I have found it difficult to stop the flow of inspiration from this picture! Following on from my last two articles on 'wool-winding' and stitch patterns, this month we'll focus on soft sculpture. To be more down-to-earth – I'll give you some ideas for making soft bricks for toddlers!



Anne Kent



Look again at the picture and then at my doodle drawing of the bricks. The bricks are anything but smooth and I really enjoyed exaggerating their bumps and lines.

For the first piece of knitting, which represents one side of the brick, I've followed the colours in the picture. I used tubular cords, knitted spots and French knots to give a three-dimensional 'rough' look.

As Christmas is on its way, it might be a nice idea to use the bricks for more practical purposes! Bright colours and a little patience will give a small child a great gift.

I've knitted one brick, but I imagine six would be the minimum number required for piling up and knocking over!



One surface of a brick.



Ideas for Soft sculpture bricks



With P side facing, replace sts from last row knitted in main yarn on to machine. Join strip by picking up loops of first row worked in main yarn and placing on to same Ns. Unravel WY. K 1 row and cast off.

Join ends of brick, leaving a small opening. Stuff firmly then close opening and pat brick into shape.

TO KNIT A BRICK

Finished measurements – 16.5 x 6 cm, 6½ x 2½ in.

We suggest using 4-ply yarn or its equivalent thickness with tension dial set at approximately 7 to give 30 sts and 38 rows to 10 cm, 4 in.

You'll also require a small quantity of polyester stuffing (or similar).

Push 49 Ns to WP. Using WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Now have fun! Working in stripe or spot pattern to your own design, K 24 rows for Section A.

Use a garter bar to turn work. Alternatively, stop row counter, knit several rows in WY, release from machine, turn work, replace sts on to machine and unravel WY then restart RC.

K 2 rows in a contrast colour. Turn work again.

K 24 rows for Section B.

Turn work.

K 2 rows in contrast colour.

Using e-wrap method, cast on 18 sts at beg of next 2 rows. K 22 rows for Section C. RC shows 76.

Cast off 18 sts at right, break yarn then, using an odd length of main yarn, cast off 18 sts at left.

Turn work.

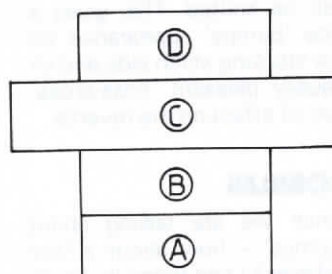
K 2 rows in contrast colour. RC shows 78.

K 24 rows for Section D. RC shows 102.

Using WY, K a few rows and release from machine.

Knit a cord over 4 Ns (by setting carriage to knit one row and slip one row), changing yarn at intervals to make it bright and colourful.

Decorate brick by sewing on colourful cord then embroider dots or letters.



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LATCH ON

PATTERNS WITHOUT PUNCHCARDS

This month I have been looking at some of the old techniques which might be helpful to knitters with the more basic machines.

Joan Lafferty

Recently I have been using a couple of such machines. The first reminded me of the machine I had in 1952, which had three positions - non-working, working and hold. The second had all these and, in addition, slip and intarsia facilities. I have a favourite way of adding a little colour to an otherwise plain garment. This also has the added bonus of using up some oddments! It is a tuck technique, using holding position.

so I don't suggest an all-over pattern, but a row to outline a yoke, or above the welt of the sleeves makes a nice contrast. I have also used bobbles on a sideways knitted mohair garment. Between bands of Fair Isle, I know that purists would knit bobbles with the machine, holding all stitches except the four or six to make the bobble. However, I find it quicker to select the four or six needles and knit about six rows by hand, picking up the first row of contrast and putting the stitches back on the needles. This is supposing the bobbles are to be knitted in contrast. As I have said, I would not care to do this all over a garment, but neither would I knit with the machine. In any case, unless one was very careful with colours and spacing, the result might look like a demented toad (just joking!). In fact I have seen this technique used all-over very effectively - but it's not for me.

TUCKING

Push out every other (or every third, fourth or what-you-will) needle. Change from main yarn to contrast, knit two, four or even six rows. Change back to main yarn, cancel the 'hold' button and continue knitting. This has the added advantage of being a 'pattern' that can be used to show on either the stocking stitch or purl side of the garment, whichever takes your fancy. The difference between this type of 'tuck' and the sort knitted with a punchcard/mylar sheet is that the needles that are not selected tuck with the latter; the ones sticking out have the colour 'tucked' across them when using the 'hold' position. With most machines it is impossible to 'tuck' more than four rows using a punchcard, but in hold position six rows can be knitted. This gives a nice 'bumpy' appearance on the stocking stitch side and an equally pleasant 'criss-cross' sort of effect on the reverse.

CABLES

Cables are, of course, hand techniques, no matter how sophisticated the machine you are using. I know some clever person has invented a system of tuck stitch that looks like cable and very effective it is, but somehow I can't see these pleasing the 'purists' at the cricket club.

I once knitted some pullovers for a local 'eleven'. The cables were straightforward enough, although rather slow to knit. The cable had to be 'three over three', with six plain stitches between. I knitted as I always do, leaving non-working needles on either side of the cable. I did not

BOBBLES

Since we are talking about 'bumps' - how about a few bobbles? I knit these by hand,

mention this fact and no one noticed. But I know one lady who told her husband of this technique and he insisted that she should make the cables in the conventional way, without non-working needle, or rather latching up to make a purl stitch on either side. (This makes a rather stiff fabric and is very time consuming.) I am not, of course, suggesting that you should lie to your husband, but on the other hand, don't point out all the pros and cons of the knitting machine!

Here are another couple of tips for when working cables. Say you are knitting ten rows between cables; stop at the ninth row and push into work all the non-working needles. Knit the tenth row and then drop the loops, replacing the needles in NWVP. This gives a little extra yarn to ease the cross-over. After transferring the stitches, but before knitting the row, push out both the 'cabled' needles and the ones on either side. It gives the carriage just that much less work to do and is easier on your arm when pushing it! Of course, this will not do for a machine where the stitches do not knit back after being pushed to 'hold'. In that case you have to grin and bear it, or not knit cables at all.

I have stopped making pullovers for my local cricket team, partly because my contact has moved on, but mainly because I did not like the job of knitting in the colours. A simple soul like myself would imagine that whatever colours were required would be knitted into the ribbed band. But no – the band was plain rib, the colours had to be in ordinary stocking stitch between the rib and the stocking stitch of the garment. This meant either redrawing the V neckline to make it wider, or sewing the coloured strip over the stocking stitch before picking up for the ribbed band. Either way was a lot of work, so I was glad to see the gentleman 'in question' move to another part of the country!

Another effective use of cables is to put a needle out of work, cabling one stitch on either side across the gap at regular intervals. This makes a ladder, which can be threaded with ribbon or a lacing cord in a contrast colour, going under the crossed stitches. This gives slightly more 'interest' than just making a row of holes and looks good running from shoulder to hem, with or

without another line in the middle.

FINE LACE

I used to knit for an elderly lady who could not buy cardigans and jumpers small enough – she needed only a 31 inch (79 centimetre) garment when finished. We explored all the avenues – Fair Isle, cables, even plain stocking stitch. She would not wear tuck stitch because she said it was 'inside out' when worn with the purl side outside in the more usual way. Knitted in a tuck stitch that could be worn 'right side' out she deemed it to be 'all bumps'. I suggested lace, but she said the wind blew through the holes – (remember she was very thin and frail). I did manage to please her, however, by using 'fine lace'.

This is a technique peculiar to Brother machines, using the lace carriage, so isn't really a 'pattern without a punch-card/mylar sheet'. Instead of the lace carriage hopping the stitch from one needle to the next and leaving a hole, when set to F, the carriage puts the stitch on the selected needle across on to the adjacent one. This looks almost like a tiny cable and would be quite possible to do by hand on machines that do not have such a facility. It might be as well to follow a pattern to make an effective design. The beauty of this stitch is that it appears on the stocking stitch side, which suited my little old lady.

STRIPES

It seems almost too obvious to mention stripes in this context, but sometimes we are so carried away exploring the wonderful workings of the modern machines that we forget the older ideas. This was brought to my mind because I was looking through some old photographs and came across one of myself (about 20 years ago) wearing a sweater with stripes in a variety of different colours, each about ten rows deep. Was I using up oddments? I daresay, but anyway it looked jolly effective and I idly thought I must make myself another.

I remember what a task I had, sewing in all the ends, because I cut the yarn when I had finished each stripe. Nowadays I would carry the yarn up the work, 'hitching'

each colour not in use over the end stitch. If the stripes are fairly small it is possible to continue knitting without 'hitching' the yarn but, when changing colour, pushing out the end needle. This makes an extra loop, so the stitch must be dropped before knitting the next row, or one is increasing all up the garment. If I am using this technique I stop knitting halfway across the row which reminds me to drop the unnecessary stitch. Even if you have knitted a couple of rows you can still push this needle out of work; a stitch will not run down, it just means a larger loop to sew in at the side.

A pretty variation on ordinary stripes is to push every other needle to hold, knit one row with main yarn, then push the alternate needles to hold, putting the first ones into upper working position. (This can be achieved more easily on machines with a Fair Isle facility by setting the hold lever to knit back, pushing alternate needles to hold then working with the Fair Isle setting; put the contrast yarn in feeder 2 and knit the row.)

Whichever system one is using, the next row is knitted in contrast.

WEAVING

Did you know you can do a little weaving without using the weaving brushes? Push the needles out and literally 'weave' over and under, with contrast yarn, then knit the row. When knitting with the weaving levers one uses a fine yarn for the backing and a thick yarn for the weaving, but when 'winding' it might be better to use a thinner yarn, or the carriage might object!

BEADS

Finally, how about 'knitting-in' some beads? This is another technique that is the same for both basic and sophisticated machines. I have discovered a very fine crochet hook in a car boot sale which takes the special 'knit-in' beads nicely, although it is possible to buy a little gadget for this purpose.

I hope all this will be some help to my more 'basic' friends; at least you know you are not forgotten!

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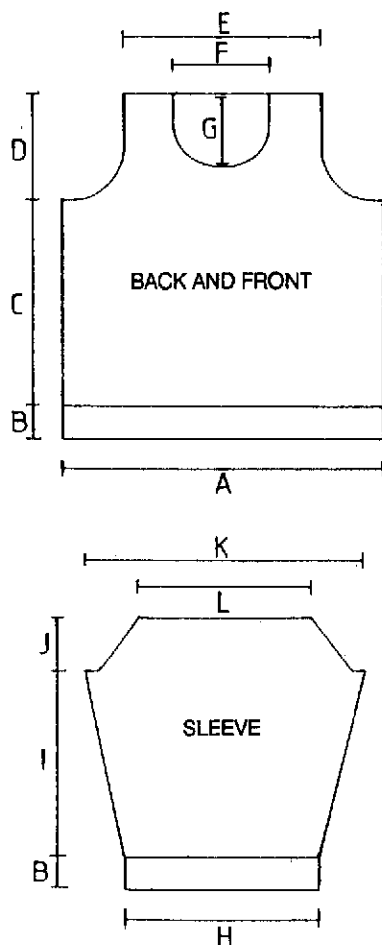
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BACK

Push 70 [78, 86] Ns at centre to WP. * Using MT and WY, cast on and K a few rows, ending with carriage at left. Using nylon cord, K 1 row. Insert card 1 and lock on first row. Set RC at 000. Using MT-4 and MC, K 1 row. Using B, K 2 rows. Release card and cont in Fair Isle. K 5 rows B/MC and 5 rows A/MC. Remove card. Cont in st st and A, K 2 rows. Using MT, K 1 row. Using MT-4 and MC, K 16 rows. RC shows 32. Make a hem by placing loops from first row worked in MC on to corresponding Ns. Pull out nylon cord when work is completed *. Insert card 2 and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st **. K 89 rows. RC shows 90.



A = 51.5 [57.5, 63.5] cm	G = 12.5 cm
B = 5.5 cm	H = 34 cm
C = 36 cm	I = 32 cm
D = 18 [20, 21.5] cm	J = 8.5 cm
E = 34 [40, 45.5] cm	K = 48.5 cm
F = 16.5 cm	L = 31 cm

CHERRY ICE

7

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky 24 st punchcard or electronic machines. We used a Brother 270. Owners of 12 st punchcard machines should substitute patterns specially recommended for their machines.

MATERIALS

B.S.K. Kaleidoscope Mohair. (Yarn Guide No. 18.)

1 x 450g cone in White (MC).

1 x 450g cone in Lipstick (A).

1 x 450g cone in Cherry Red (B).

GARMENT WEIGHT

Finished garment in second size weighs 405g.

The fibre content of this yarn is 78% Mohair, 13% Wool, 9% Nylon. For further information about this yarn, please write to the following address: B.S.K. Limited, Murdock Road, Bedford MK41 7LE.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 76-82 [87-92, 97-102] cm, 30-32 [34-36, 38-40] in.

Actual size 100 [112, 124] cm, 39½ [44, 49] in.

Length to shoulder 59.5 [61.5, 63] cm, 23½ [24½, 25] in.

Sleeve seam 37.5 cm, 15 in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

13.5 stitches and 25 rows to 10 cm, 4 in measured over tuck stitch (tension dial approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

Please see page 52.

SHAPE ARMHOLES

Cast off 2 sts at beg of next 2 rows. K 1 row ***. Dec 1 st at each end of next and foll 9 alt rows. 46 [54, 62] sts. K 24 [28, 32] rows. RC shows 136 [140, 144]. Push 12 [16, 20] Ns at left and right to HP. Using WY, K a few rows in st st over centre 22 Ns and release from machine. Push 12 [16, 20] Ns at right from HP to UWP. Using WY, K a few rows and release from

machine. Push 12 [16, 20] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for back to ***. Dec 1 st at each end of next and foll 5 [7, 9] alt rows. 54 [58, 62] sts.

SHAPE NECK

Note patt row on card. Push 30

Eileen Cashmore

[32, 34] Ns at left to HP and cont on rem sts for first side. K 1 row.

1ST SIZE

Push 1 N at neck edge to HP on next 8 rows and, AT THE SAME TIME, dec 1 st at armhole edge of next and foll 3 alt rows, K 1 row.

2ND SIZE

Push 1 N at neck edge to HP on next 8 rows and, AT THE SAME TIME, dec 1 st at armhole edge of next and foll alt row, K 5 rows.

3RD SIZE

Push 1 N at neck edge to HP on next 8 rows.

ALL SIZES

12 [16, 20] sts. K 23 rows. Using WY, K a few rows in st st and release from machine. With carriage at right and using a transfer tool, push 24 [26, 28] Ns at left from HP to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st patt. Finish to correspond with first side, reversing shapings. Push rem 22 Ns from HP to UWP. Using WY, K a few rows and release from machine.

SLEEVES

Push 46 Ns to WP. Work as for back from * to **. Shape sides by inc 1 st at each end of next and every foll 8th row until there are 66 sts. K 6 rows. RC shows 80. Adjust length at this stage, if desired.

SHAPE TOP

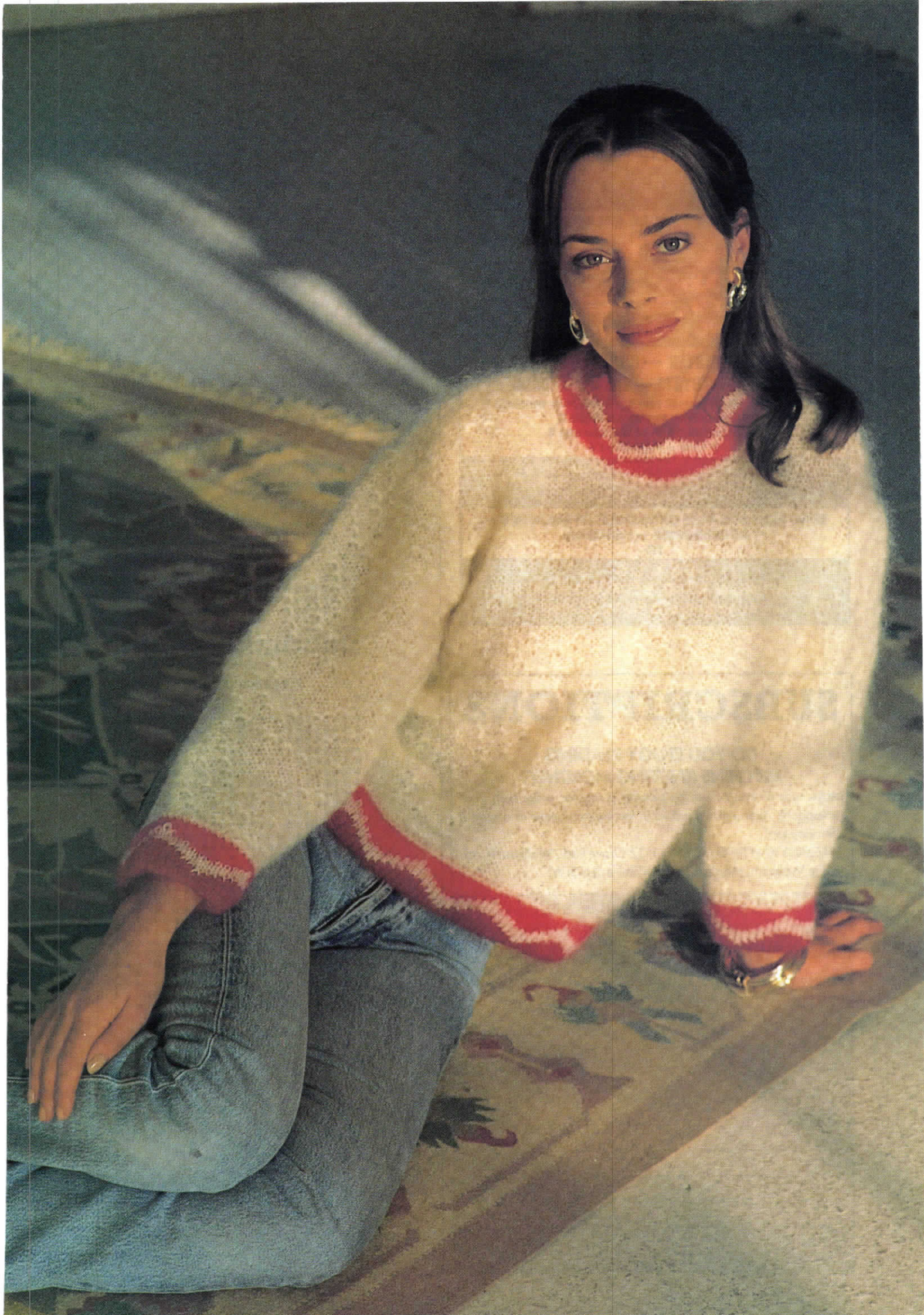
Cast off 2 sts at beg of next 2 rows. K 1 row. Dec 1 st at each end of next and foll 9 alt rows. 42 sts. Cast off loosely.

TO JOIN RIGHT SHOULDER

Push 12 [16, 20] Ns to WP. With P side of right back shoulder facing, replace sts on to Ns. With K side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MC, K 1 row. Cast off.

NECKBAND

Push 74 Ns to WP. Work as for back from * to *. Using MT, K 1 row. With K side facing, pick up 22 sts across back neck, inc 2 sts evenly, 13 sts down right side of front neck, 22 sts around front neck, inc 2 sts evenly and 13 sts up left side of front neck and place on to Ns. Unravel WY. K 1 row. Cast off.





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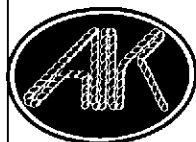
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BROTHER JOHN



DOUBLE JACQUARD KNITTING - PART 5

In this, the last of my articles on double jacquard, I shall be rounding off with some hints and tips after first giving some attention to plain double jacquard knitting.

John Blakeman

PLAIN DOUBLE JACQUARD

There will be occasions when you need the qualities and consistency of a firm double jacquard fabric but not an all-over pattern. You may need a plain garment to match a patterned one, or want to insert a border into a largely plain garment.

Whatever your reasons, you will need to construct a new pattern card to produce a suitable fabric. Figure 1 illustrates a stitch pattern that will do this, although it needs to be repeated a sufficient number of times to fit round the punchcard mechanism of a machine.

The pattern block is just four rows long and echoes the concept of the 'positive' and 'negative' rows of two-colour double jacquard knitting. You will see that all the stitch positions on the negative rows are left unpunched while all the stitch positions on the positive rows are punched.

This pattern produces the long stitches on the front of the fabric which are characteristic of double jacquard knitting, because the main bed stitches have to stretch over rows knitted on the ribber only.

If you intend inserting a patterned border into this, it should have a depth of no more than four inches (ten centimetres). The tension of the patterned fabric will alter and therefore the width of the fabric will change. You are best keeping to a two-colour border since one of three colours or more will produce a noticeable change in the consistency of the fabric.

If you wish to insert a border of three colours or more, you might try knitting the plain areas by actually knitting the pattern without changing the yarn. When you reach the position for the border, change the yarns as appropriate and once it is completed, revert to 'pattern knitting' with the single colour yarn.

If you intend using this second method, I would suggest that you do a sample piece of single colour knitting first. While the technique will maintain the body of the fabric, the different stitch lengths produced by the pattern (refer to last month's article) can appear untidy and amateurish when knitted in a single colour. Much will depend on the actual stitch pattern being used.

MORE SUBSTANTIAL WELTS

Jumpers and cardigans knitted in double jacquard are sometimes let down by the quality of the welt. The finer yarns which are used can look

thin and flimsy knitted as a welt when compared to the body of the main fabric. Moreover, they sometimes do not last well. You may have thought this of the welt on the piece of practice knitting described in the second article of this series.

When knitting with three-ply yarns, I find it best to knit the welt with two strands of the yarn. Knitting with 2/30s, I usually add a third strand. I cast on and complete the initial circular rows at tension '1', knit the body of the welt at tension '3' and break off the extra strand just before knitting the final circular rows. These are knitted at tension '0', on both beds of course.

Your first impression might be that you are knitting something with the strength and rigidity of strong cardboard. However, a gentle steaming (definitely not pressing) will relax the yarn to produce a soft, flexible, elastic and durable welt which better matches the consistency of the fabric.

NECK SHAPING

If you completed the practice knitting described in Part 2 of the series you will know how time consuming and irritating neck shaping is. Users of some models of electronic machine may also encounter difficulties in restarting the pattern for the second half of the neck shape. All these problems can be avoided if you use a cut-and-sew neck.

You can then ignore the neck shaping completely and make a template of your neck

shape which you simply place on the finished garment, mark out and cut. You can also buy proprietary templates for neck shapes. If you intend using either of these methods it is advisable to place markers of contrasting yarn on the cast-off edge of the knitting at the position of the shoulder corners. This will help you locate the template accurately and avoid a neck which is skewed to one side.

The second method amounts to building a template into your knitting and avoids having to knit a left and right side of the neck separately. You are able to knit over the whole width of the work.

Where the neck shaping requires a decrease, simply transfer the main bed stitches to the adjacent ribber needles and move the main bed needles to non-working position. The transferred stitches are knitted by the ribber and when the piece is finished you are left with a distinct area of striped knitting which represents the neck shape. This can then be dealt with using normal cut-and-sew methods. This is illustrated in the photograph. I suggest you try this with some spare yarn before attempting it with a garment. You will see how easy it is.

MAKING NEAT STRAIGHT EDGE CAST-OFFS

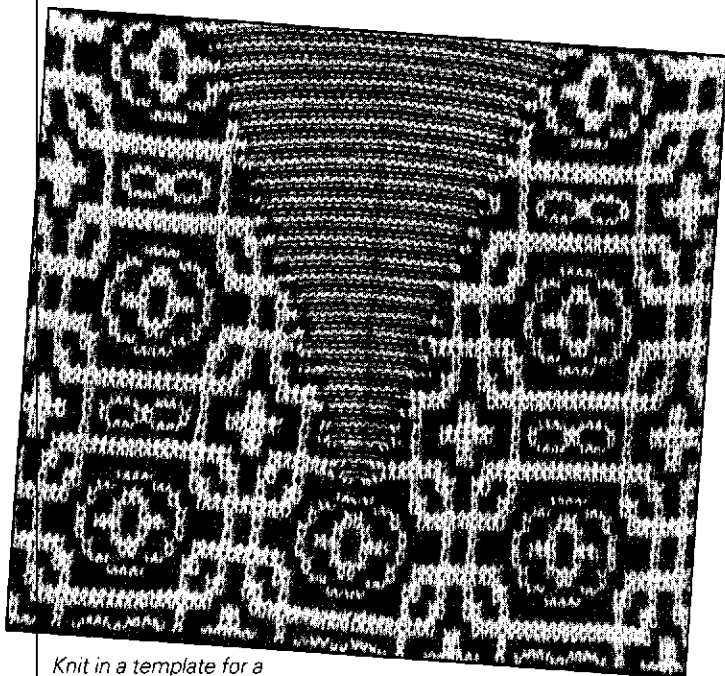
Without forethought, straight edge cast-offs can sometimes look ragged and unprofessional, especially when knitting with three or more colours. This does not matter a great deal if the edge is to be concealed by a covering band, but if it is likely to be visible (and remember that pattern stitches can sometimes be quite long in double jacquard knitting) a little care pays dividends.

If you are new to this technique, you will need to have read the third article of this series to understand the following explanation.

The problem arises if we attempt to cast off part way through knitting a pattern block. Remember that we are building up the knitting one

FIGURE 1
Card for plain double jacquard knitting

12	+++++
11	000000000000000000000000
10	000000000000000000000000
9	+++++
8	+++++
7	000000000000000000000000
6	000000000000000000000000
5	+++++
4	+++++
3	000000000000000000000000
2	000000000000000000000000
1	+++++



Knit in a template for a cut-and-sew neckline

pair of rows at a time and that the machine needles hold completed rows of knitting only at the end of a pattern block.

By casting off part way through a pattern block some of the needles are holding stitches from the first row of the pair while others are holding stitches from the second row or from the previous pattern block. In effect, we are casting off a jagged edge which will defy any attempt to make it look neat.

We are often led into this problem by using shape-charting devices or by calculating the row counter number where we should cast off. Row counters and charting devices work of course by counting carriage movements and not pattern blocks!

You can also find out whether a given row number is at the end of a pattern block by dividing it by the number of carriage movements in each pattern block. This assumes that you have reset your row counter to 0 immediately before knitting the first pattern row and not before selecting the needle for the first pattern row.

For three-colour double jacquard divide the row counter number by six, for four-colour divide by eight and for five-colour divide by ten. If

it divides perfectly (that is, leaving no remainder) then that row is at the end of a pattern block. If there is a remainder, knit on up to the next row count which is perfectly divisible.

Don't be concerned that this will affect your garment sizing. You can only work to the accuracy of two complete rows of knitting. Double jacquard technique imposes its own rules!

Straight edge cast-offs are much less of a problem when knitting with two colours. To begin with, the stitch lengths are shorter and, because of the way the stitch pattern is constructed, single complete rows of knitting are held on the machine needles at the half pattern block stage. If you cast off when the row count is even, you should have a perfect edge.

CUT-AND-SEW

Other people have written extensively on cut-and-sew methods and I shall go no further than to make a few elementary notes.

Double jacquard fabrics have good shape-retaining qualities which make them very suitable for cut-and-sew methods. The cut edge of the fabric, given careful handling, does not unravel easily, giving

one time to work carefully and neatly.

It is quite viable to knit fabric lengths over the full width of the machine and then tailor garments from the length. In these circumstances I would suggest that you use an overlocker fitted with a differential feed since this prevents the fabric stretching as it is passed through the machine.

I have to advise caution in using an overlocker without a differential feed, since these tend to produce a wavy edge. I myself have never achieved satisfactory results with such machines although others may have done so.

With smaller shaping jobs – for example, cutting out necklines – a domestic sewing machine with 'stretch stitch' facility will yield perfectly satisfactory results. Two lines of stretch stitch running close to

the cut edge of the fabric will secure the fabric. For the sake of appearances, the cut edge would need to be concealed by a band.

If the sewing machine has a zig-zag stitch, you can over-stitch the edge, but always take the added precaution of running a line of stretch stitch close to the zig-zag stitching.

CONCLUSION

My aim with this series was to enable you to reach a thorough understanding of this complex technique. I hope I have armed you with sufficient knowledge of the method to understand and overcome any problems you encounter and that you will use double jacquard to produce some stunningly attractive knitwear!

JOHN BLAKEMAN

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QUESTION TIME

CARE OF EQUIPMENT

No, this is not the introduction to the usual lecture about knitting machine maintenance, although I never like to let an opportunity for this to pass by! No, this is more the tale of an accessory.

Pat Coulston

The item in question is a common-or-garden Brother ribber transfer carriage. Now, I think, of all the accessories made for any knitting machine, this is about the hardest, easiest to use and one that goes wrong, or can be mishandled, the least. However, it does have one vulnerable weak spot and that is... misuse!

The owner of this transfer carriage, Mrs X (name withheld to avoid embarrassment) had a rather 'individual' cat. This cat had an unhappy start to its life, being a breeding animal and kept in a pen for its first year of existence. Fortunately for the cat, its breeding capabilities were not up to standard and it was to be got rid of. Mrs X adopted 'Cat' and gave it a good home. However, although Cat has become well domesticated, it does have a few strange habits and one of them, it would appear, would be to spend its pennies on any items left lying around and, yes, you've guess it – the transfer carriage was left lying around! The upshot was that although Mrs X thoroughly washed the carriage, it went rusty!

I came into the picture as she was complaining that the carriage had never worked properly since (nor would I!), although she had the needle replaced (no connection with the Cat incident!) and would I please try it out for her. Obliging this I did, on someone

else's machine. I should have known better. I started to go across and jam. I tried again, going very, very, very slowly and after the first needle, knew it would do it again. I stopped immediately and told her it must go immediately to the 'doctor'. I took it along to our knitting machine 'doctor', mechanic John Major (Bournemouth) who couldn't believe his eyes at the state it was in! 'Leave it with me' he shuddered!

A few days later I went round to his workshop and he handed me a sparkling looking Brother transfer carriage. Thinking it was a reconditioned one he wanted me to test for him, I made little comment. 'That' he said 'is the carriage you brought in for checking'. I tried it on the machine – and it worked perfectly. 1x1, 2x1, every needle rib – I couldn't fault it. Whatever had he done? Firstly, Mrs X's diagnosis for the rust! He said it was much more likely she had left it in moist conditions or even outside! The needle did not need changing, but had become misaligned and also, in the plastic channels, front and back, there were quite severe jagged edges where bits of the plastic had been 'dug out'. The rust was completely cleaned off, the needle correctly aligned and the plastic smoothed down – all of which took him a couple of hours which cost Mrs X £12.50, but she now

had a really smooth working transfer carriage. So, whether the misuse was Cat or general, she will be more careful in future!

CLEANING BRUSHES

I would like to underline a warning put out by Brother some time ago about the long-stemmed cleaning brushes. These brushes are used when all the needles have been removed, to clean through the channel that goes beneath where the needles were situated, before removal. The brush must be absolutely straight when you use it, it must not have kinks in it. The danger is that when the brush gets over about the half-way mark, it could wander and get caught in the springs. It can then only be freed with very great difficulty and usually the machine must be dismantled to remove it. Also, if the brush is forcibly removed, the setting plates can be damaged,

which will cause mispatterning. One knitter I know has the right-hand side of her machine against a wall. Instead of pulling the machine right away from the wall, she inserted her brush from the right, but because the wall was in the way, the brush went in at an angle and consequently it 'wandered' and fouled the springs.

These brushes are useful, but you must be aware of their potential danger. If you do decide to use them, only use one that is, as I have said, completely straight. Also do not, as I have been in the habit of doing, roll it to store it. Better to hang it up somewhere. When you insert it, go slowly and gently, easing it so that the head stays close to the back of the sinker post area. I think it best too, to only go about half way, then gently withdraw it. You could then do the same from the other end. The fluff that may accumulate at the centre can be picked out

with a latchless needle. I hope this will be of help.

What would be much, much better, would be to always keep your machine very clean – that is, brush off the fluff beneath the needles after every garment you make. Then, when you come to do the yearly spring clean, the amount of fluff in this channel will be very small. In that case, you would not need to use the long brush at all, but could remove any fluff with a combination of blowing along the channel (it has to be a strong puff) and picking out the fluff that will accumulate in small clumps.

CHARTING

We have just completed a 'Charter Course' and it was really good to see a group of knitters now understanding the little intricacies of their Radar or Knitleader and starting to use it. No real problems arose during the course,

although they found the second side of the neck shaping hard to master. In the practice work, they found the second side did not always exactly match the first in either the neck shaping or the rows knitted.

When you get up to the commencement of the neck shaping, it is a good tip to draw a line on the chart, so that when you roll back to knit the second side, you go to the exact place. It is only too easy to either roll back to another size (Silver or Knitmaster, on which you follow one size and ignore the other ones), or to roll it back and be one or two rows out. After the students had learned how to do this, we discussed another method of knitting the second side – by using the charter for the first side but noting down the rows and decreasing of the stitches. Then when you take the carriage to the other side, roll the RC back to the noted row number and knit, following

58►



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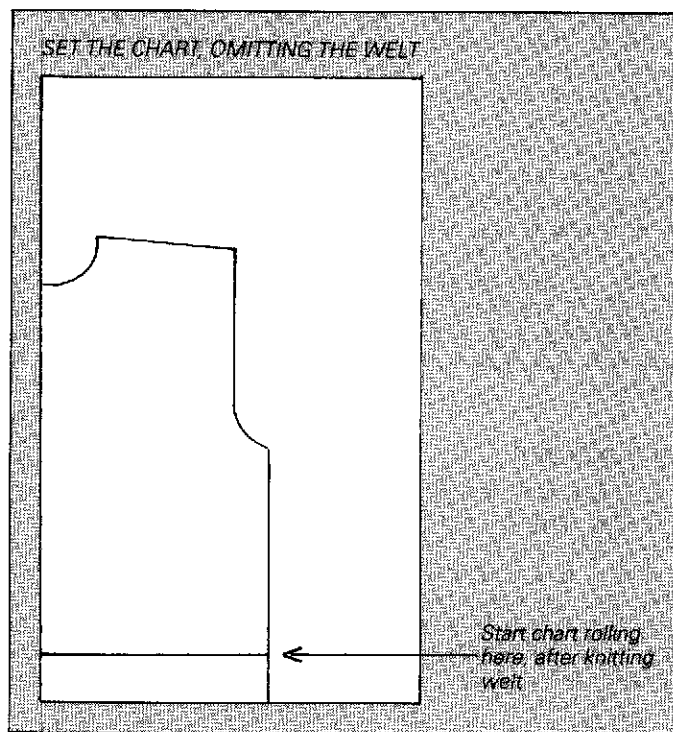
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15/28

your written instructions and not the chart. Many people feel this is cheating or unnecessary, but I think that if it

works well for you then follow this method, which certainly has the advantage of being totally accurate.



TENSION SWATCH

The importance of the tension swatch cannot be overstressed. We recently had a classic example with a tuck stitch pattern, man's size. Bronwen had done a tension swatch in tuck stitch using the Brother single bed cast-on comb. However, when she came to knitting the garment, she not only used the large ribber cast-on comb and weights, but kept the weights on for the entire knitting. On completion, of course, the garment was much longer than she had drawn. It was really good to have that living example, showing up the necessity to treat the swatch as nearly as you possible in the same way as the real knitting.

Another knitter, in a hurry, had not waited the obligatory two hours (of course, all night is best), but had simply measured up and started work. When the swatch got to class, it was, of course, a couple of days rested and both stitches and rows were different from her initial measurement – hence a wrong sized garment!

magazine. Take time to read through the written pattern very carefully, so as not to miss the designer's notes and instructions. Of course, the real bonus of the charter is that you do not have to go through all the rigmarole of trying to get the designer's 'stitches and rows' before you can start – you choose whichever stitch size (called tension by 'Japanese' knitters) you like and away you go.

Silver or Knitmaster now supply the Radar full size (still half scale) but also, built into the radar, is the facility to use the chart, full scale but half the garment. This is brilliant as it means you do not have any scaling down to do as you do with the half scale. All you have to do is to turn the back of the charter dials, from 1/2 to 1/1. You also, unfortunately, have to purchase new blank charts and the correct rulers (with the '0' at the left-hand side).

DUOMATICS

Now here is something for the Duomatics. Have you tried:-
E6000: T188, double jacquard on the front bed and FX<- on the back bed.

Duo 80 (or 5): Using a punch-card, double jacquard on the front bed (that is, using a card with BX<->) and FX<- on the back bed. This makes a really super fabric and different from the AX with arrows back bed patterns.

Do remember, E6000 knitters, you can try out a variety of different techniques with the patterns given in the manual. The technique given there is only a suggestion. For example, pattern 1184 has the T184 given (BX<->) on the back bed, but you can just as easily use 180-183, 186-188 and loads and loads of others. You must just be careful that a two-colour pattern has a two-colour technique, a three-colour pattern has a three-colour technique and a four-colour pattern, a four-colour technique! I made that mistake regularly when I was new to electronic knitting. I would programme a three-colour pattern with T180 and wonder why the pattern was all wrong! Unfortunately, it doesn't tell you via the 'error' it is wrong, it is only when you have knitted it that you discover your mistake.

ADD THE WELTS

Another point of interest is the inclusion of the welts into the measurement of the garment. It is always best to set the chart omitting the welt, set it instead, after the welt. See diagram.

Do the welt first, with the chart set so that it does not move, then, at the first row after the welt, set the chart to roll. This is because (unless you have done a separate swatch for the rib and this is most unlikely!) the welt and the main body of the garment are two totally different fabrics. Hence the problem, with people always complaining that they never get the length right. If necessary, do a trial piece of welt over just a few needles to see how many rows you need. Make a note of this and follow it throughout the pattern.

The Knitleader charts are super, as you just draw straight on to the one supplied. However it is really advisable to have several spare and, for the Silver or Knitmaster, when you want to design your own, use the blank sheets that can be purchased. Any of them can be used to copy a pattern from a

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HOLLY WAISTCOAT

8

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines.

MATERIALS

Spectrum Linaria 4-ply. (Yarn Guide No.11.)
1 x 500g cone in Bottle Green (MC).
1 x 500g cone in Fraise (C).
7 small buttons.

GARMENT WEIGHT

Finished garment in first size weighs 360g.

The fibre content of this yarn is 100% Acrylic and it is available by mail order only. Please contact Spectrum Yarns, Spa Mill, New Street, Slaithwaite, Huddersfield, West Yorkshire HD7 5BB. Telephone 0484-843732.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 92 [97, 102, 107] cm, 36 [38, 40, 42] in.
Actual size 102 [107, 112, 118] cm, 40 [42, 44, 46½] in.
Length to shoulder 75 [76.5, 78, 79.5] cm, 29½ [30, 31, 31½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 84 rows to 10 cm, 4 in measured over slip stitch pattern (tension dial approximately 9).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

SILVER REED ELECTRONIC MACHINES

Place needle 1 cam between Ns 12 and 13 at left or right of centre 0. Press button 1 (right light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

BROTHER ELECTRONIC MACHINES

Place pattern over centre 0.

SLIP STITCH PATTERN

K 10 rows MC and 2 rows C. These 12 rows form patt.

BACK

Push 161 [169, 177, 185] Ns at centre to WP with extra N at left. * Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-3 and MC, K 12 rows. Using MT+1, K 1 row. Using MT-3, K 12 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Using MT+1, K 1 row. Release card and cont in slip st patt. Set RC at 000 *. Using MT, K 442 [454, 456, 468] rows.

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end on next and every foll 4th row until 105 [109, 113, 117] sts rem. K 91 [83, 85, 77] rows. RC shows 612 [624, 636, 648].

SHAPE SHOULDERS

Cast off 6 [7, 7, 7] sts at beg of next 8 rows and 8 [5, 6, 7] sts at beg of foll 2 rows. Using WY, K a few rows in st st over rem 41 [43, 45, 47] sts and release from machine.

RIGHT FRONT

Push 25 Ns at left and 56 [60, 64, 68] Ns at right of centre 0 to WP.

** 81 [85, 89, 93] Ns. Work as for Back from * to *. Using MT, K 312 rows. Place marker at left edge.

SHAPE FRONT EDGE

Dec 1 st at left edge on next and every foll 12th row until 70 [73, 77, 80] sts rem. K 9 [9, 11, 11] rows. RC shows 442 [454, 456, 468].

SHAPE ARMHOLE

Cont to dec at front edge on every 12th row from previous dec and AT THE SAME TIME, cast off 8 sts at beg of next row, K 1 row. Dec 1 st at armhole edge on next and every foll 4th row until 35 [35, 37, 37] sts rem. Cont to dec at front edge only on every 12th row from previous dec until 32 [33, 34, 35] sts rem. K 59 rows. RC shows 612 [624, 636, 648].

SHAPE SHOULDER

Cast off 6 [7, 7, 7] sts at beg of next and foll 3 alt rows, K 1 row. Cast off rem 8 [5, 6, 7] sts **.

LEFT FRONT

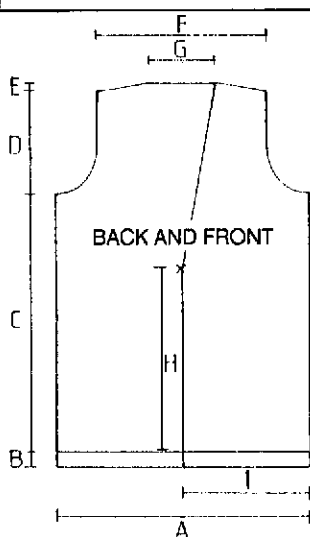
Push 57 [61, 65, 69] Ns at left and 24 Ns at right of centre 0 to WP. Work as for Right Front from ** to **, reversing shapings by reading left for right and right for left.

ARMHOLE BANDS

Join shoulder seams. Push 144 [144, 150, 150] Ns to WP. * Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-3 and MC, K 12 rows. Using MT+1, K 1 row. Using MT-3, K 12 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. MT+1, K 1 row *. With P side facing, pick up 144 [144, 150, 150] sts around armhole edge and place on to Ns. K 2 rows. Cast off loosely.

UPPER FRONT BANDS

Push 138 [142, 146, 150] Ns to WP. Work as for Armhole Bands from * to *. With P side facing, pick up 138 [142, 146, 150] sts along front edge from marker to centre back neck and place on to Ns. K 2 rows. Cast off loosely.



A =	51.5 [54.5, 57, 59.5] cm
B =	2.5 cm
C =	52.5 [54, 54, 55.5] cm
D =	20 [20, 21.5, 21.5] cm
E =	1 cm
F =	33.5 [35, 36, 37.5] cm
G =	13 [14, 14.5, 15] cm
H =	37 cm
I =	26 [27, 28.5, 30] cm



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BUTTONHOLE BAND

Push 120 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-3 and MC, K 6 rows. Counting from right edge and using a length of WY, K the 5th and 6th and every foll 16th and 17th sts by hand. K 6 rows. Using MT + 1, K 1 row. Using MT-3, K 6 rows. Pick up buttonhole loops from row 7 (above WY) and place on to corresponding Ns. Using a length of MC, cast off these sts, then pick up sts from row 6 (below WY) and place on to empty Ns. K 6 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. K 1 row. With P side facing, pick up 120 sts along right front edge from marker to lower edge and place on to Ns. K 2 rows. Cast off loosely.

BUTTON BAND

Work as for Buttonhole Band, omitting buttonholes and reading left front for right front.

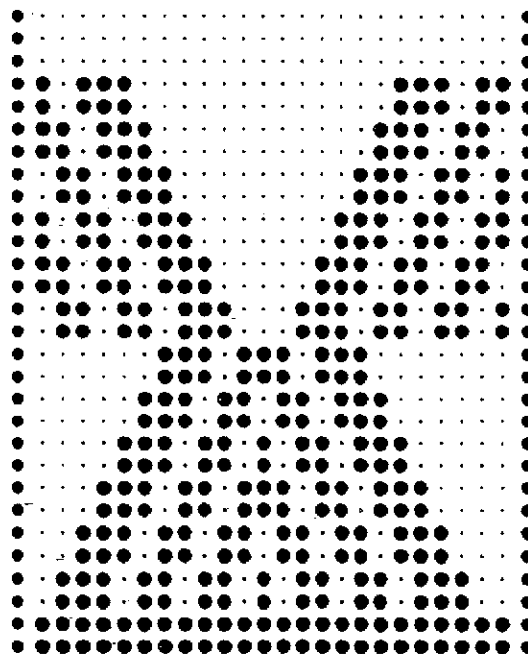
BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

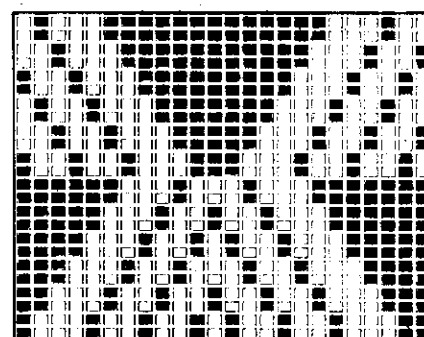
MAKING UP

Join side and band seams. Neaten open ends of bands. Sew on buttons.

PUNCHCARD CHART



ELECTRONIC CHART



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DESIGN LINE

KNITTED BLOUSE

Rita's design this month was created to look more like a blouse than a jumper. The style is one that she has knitted for herself several times, with many variations. She's very fond of it and has also made it in different weights of fabric, depending on the season.

Rita Rubery

I do hope that you are making and keeping paper patterns. The sleeve head for this garment, for instance, is the same one used for the jumper in the August issue. However, the sleeve has been lengthened and gathered into a cuff. Once you are happy with a sleeve and are satisfied with the fit into the armhole, you can use the same drawing over and over again.

BACK

Although the back is drawn directly from the Master Block without any extra ease, the welts on both the back and front are knitted separately. The only other small alteration that I've made is to draw the back neck slightly narrower. I find that with any V-neckline, a back neck which is too wide will spoil the fit. (With a round neck, you need the width to enable you to pull the garment over your head, but with a V-neckline, you have the depth so can afford to make it narrower.)

FRONTS

As you can see from the diagrams, the Master Block is altered by dividing it into sections. The yoke is removed and the front is cut in half and spread out to the desired width. On the sample garment, this is approximately 3.5 cm, 1½ in. If you have drawn the Master Block to my instructions, you will know that there is an overall ease of 5 cm, 2 in to which extra ease can be added – usually to the side seams. With this design,

all the extra ease is in the fronts and is either pleated or gathered to fit on to the yoke. This makes a very good design for the fuller figure. The fronts are knitted separately so that the edging can be attached to the right front before the fronts are hand sewn together. The welt is knitted separately and the lower edge is eased on to the same needles.

SLEEVES

The sleeves have a gathered or pleated head to fit the armhole. They are knitted straight up to the sleeve head and the lower edges are gathered into

a cuff. The alterations to the Sleeve Master Block are as follows:-

a) The top of sleeve, before the sleeve head shaping, is widened by approximately 2 cm, 1 in.

b) The sleeve head is raised by approximately 6 cm, 2½ in and redrawn.

c) The cuffs are edged with the same stitch as the front and back neck, with three button loops.

KNITTED EDGING

Most knitters will be familiar with the edging I have used to finish the neck edge and cuffs. However, for the benefit of those readers who do not know this stitch, I shall explain the method.

With carriage at right, push three needles to working position on your machine. With wrong side of work facing and starting at a seam or suitable point on the garment, push a treble transfer tool through the edge of the knitting, pick up three stitches and place on to needles. Using main yarn and main tension, knit six rows.

Push the treble transfer tool through the edge of the knitting again – as close to the first three stitches as possible – and pick up another three stitches. Place them on to the same needles and knit six more rows. Continue to work

in this way along the edge to be trimmed, placing the last three stitches on to the needles to complete the final loop before knitting one row and casting off.

BUTTONLOOPS

These can be incorporated very easily into the edging by knitting ten or more rows – depending upon the size of the button – instead of the usual six. First mark position of buttons on front with a marker thread or pins to ensure even spacing, then work buttonloops to correspond.

FRONT, NECK AND CUFF EDGING

First gather or pleat the fronts to fit on to the yokes, then join both fronts to the back at the shoulders. Starting at the lower edge of the right front, work two edging loops then make a buttonloop by picking up three stitches as before but knitting ten or twelve rows. Work six buttonloops evenly up the right front, making the last one at the marker thread – the start of the V-shaping. Continue picking up three stitches and knitting six rows up the right front, across the back neck and down the left front to the marker thread. To finish the edging, pick up the last three stitches, knit one

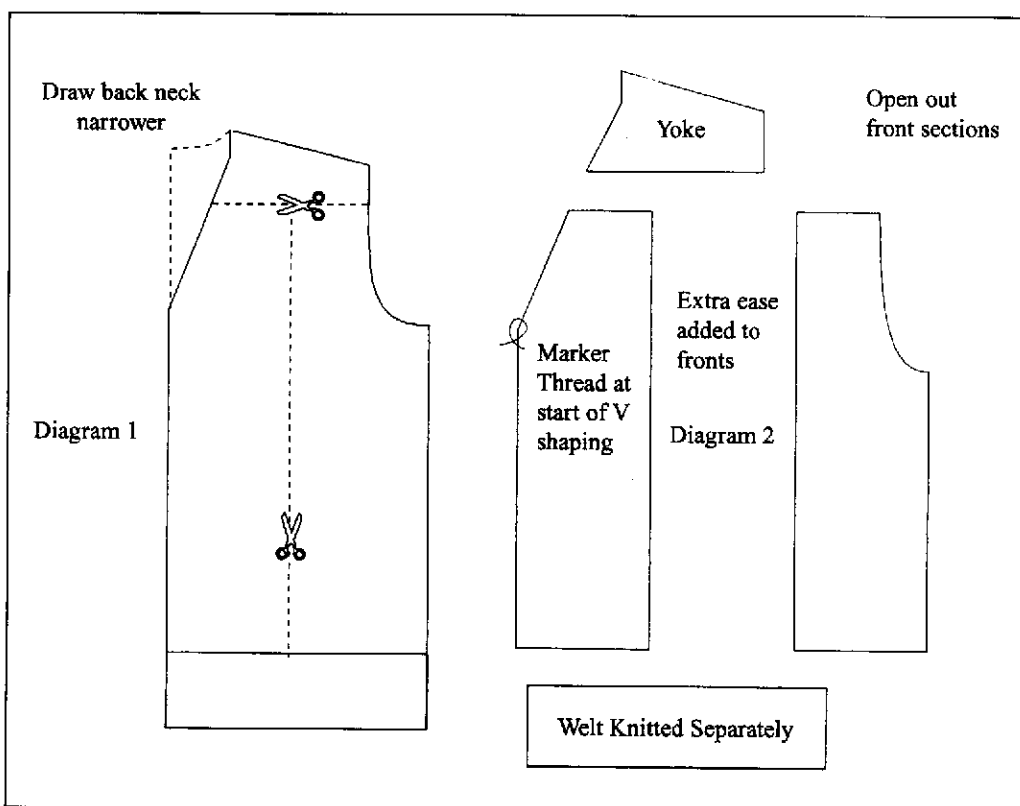
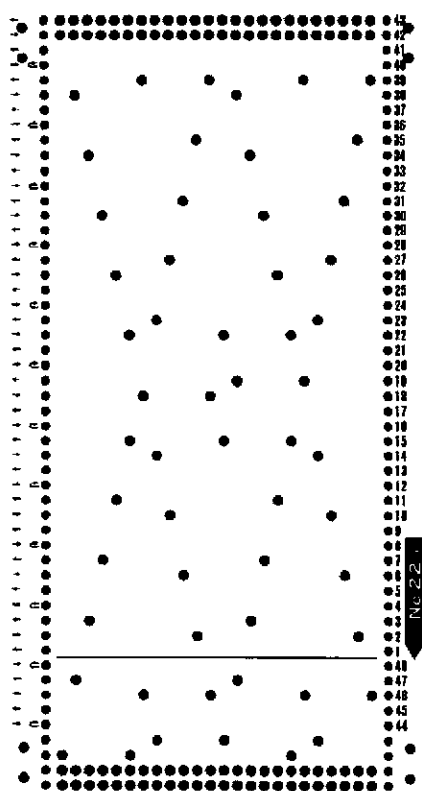
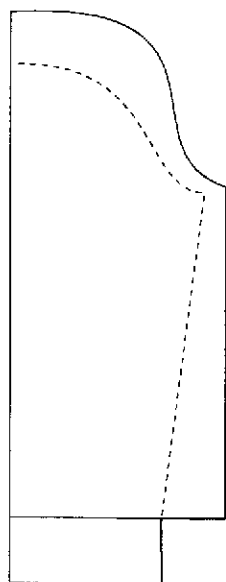




Diagram 3



PUNCHCARD CHART

row and cast off. The cuff edges are finished in the same way, starting with a button-loop on the back edge. Three buttonloops are knitted on each cuff, the front edge is knitted without buttonloops. The front of the blouse has mock buttoning as a design detail; the cuffs, however, do button up.

KNITTING INFORMATION

Machine

I used a Brother 830 and lace punchcard 22D from the basic set supplied with the machine. The lace carriage was set for fine lace.

Materials

Using two strands of Bramwell's Hobby, the finished garment weighed 450g, 16oz.

Tension

I used tension 6. The tension square measured 13.7 cm over 40 stitches and 13.5 cm over 60 rows. The edging was knitted with three strands of yarn, using tension 7.

After knitting, each piece was blocked and steam pressed to give a crisp finish. I think that fine lace is a nice alternative to tuck stitch and gives just a little patterning. This type of

lace is ideal for winter garments.

YOKE AND CUFFS

I thought it would be nice to have a change of stitch and texture for the front yokes and cuffs, so I used stocking stitch with tiny hems to form ridges. Both yoke and cuff were drawn on to the charting device sheet. The yokes and cuffs were knitted at the same tension as the fine lace, so the charting device setting was not altered.

To knit the Yoke

The drawing for the yoke was followed, shaping as necessary. Knit five rows in stocking stitch. * Knit one row, knitting in the nylon cord together with main yarn to mark the row. Disengage row counter and charting device trip. Knit four rows. Set row counter and charting device trip. Pick up stitches from marked row and place on to corresponding needles. Knit five rows then remove nylon cord to re-use *. Repeat from * to *.

To knit the cuffs

The cuffs were knitted straight, starting with waste yarn. Knit five rows in stocking stitch, one row with the nylon cord then four rows stocking

stitch and make a hem as on Yoke. This makes a ridge. Knit

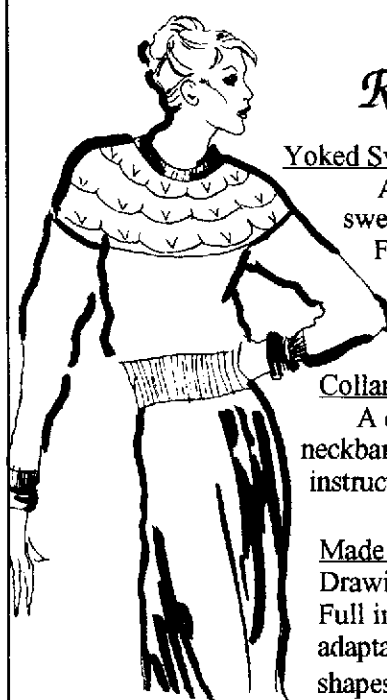
straight in pattern, as required then, to make a double cuff, rewind the charting device sheet and knit the back of the cuff in plain stocking stitch. Pick up loops of first row knitted in main yarn (above waste yarn) and place on to corresponding needles. Knit one row. Ease the lower edge of sleeve on to same needles, knit one row and cast off.

To knit the welts

I arranged needles for 2x1 rib and used tension 2 on both beds.

I used shoulder pads in the garment, sewn in position to protrude a little over the sleeve seam to support the gathered sleeve head.

The yarns and stitch patterns are only suggestions. If you do not have a machine that will knit fine lace, then try a tuck stitch. I have knitted this shape very successfully in three-colour tuck; the body and sleeves were knitted sideways to create vertical stripes and the yokes and cuffs knitted from the lower edge up to give horizontal stripes for a contrast effect.



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SILVER SCENE

PE1 DESIGN CONTROLLER – PART 2

This month, I'm following on from last month's article with more hints, tips and ideas to encourage you to use this wonderful attachment.

Liz Norton

Probably most knitters would consider that the main function of the PE1 is to control the pattern as you knit. I have certainly got very used to knitting with mine and find it has certain advantages compared to knitting with a mylar sheet.

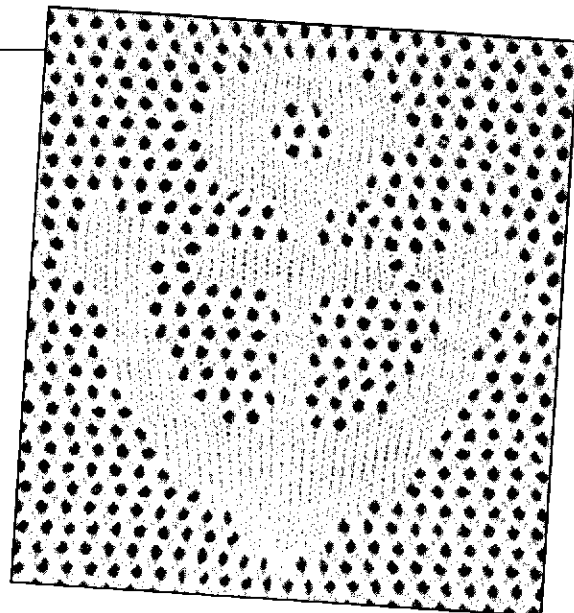
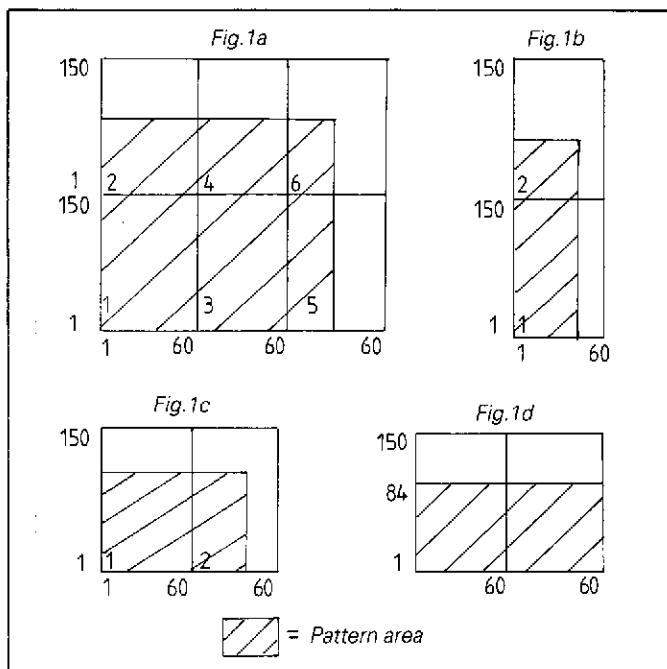
PATTERN VERSATILITY

I think the most important function of the PE1 is to extend the versatility of your machine. With the Design Controller, you can use patterns that are larger than a single mylar sheet, combine two patterns into one and programme a pattern to knit three colours in a row. I wonder how many knitters use these programmes routinely? Just

listed like that, they don't sound all that exciting. We soon get used to them and probably ignore them most of the time, not realising just what they can do and how they can be used.

Perhaps we ignore them because most of us feel that we're not great designers and we are daunted at the thought of designing a pattern requiring several mylar sheets or three colours in a row – and there aren't many patterns in magazines and books which use these facilities. Bearing these programmes in mind, look again at the designs in your basic pattern pack, or those in the Silver pattern books and you'll find fresh ways of using the designs you already have at your fingertips.

Plan of mylar sheets required for patterns larger than 60 stitches and/or 150 rows. Sheets are read in numerical order



Design in Fig. 2 programmed to give a single motif on a mesh background

IS IT COMPLICATED?

If you think that these programmes must be complicated, look at them again – more closely. You'll find that they all include the basic mylar sheet reading programme – 'Read the number of rows, F4, the number of stitches'. In fact, the programme for a pattern larger than one mylar sheet is just that. However, whereas for an ordinary pattern the number of rows will be less than 150 and the stitches less than 60, for a large pattern they will be more.

Once the machine starts to scan the pattern, instead of saying 'COMPLETED OK' after reading one mylar sheet, it will ask you for the next mylar sheet by saying 'X ROWS SET'. You simply turn on the inspection light, line up the second mylar sheet and turn off the inspection light – just as you do when reading only one card. The Design Controller will only say 'COMPLETED OK' when all of the mylar sheets required for the pattern have been read.

READING THE MYLAR SHEET

The only extra fact you need to know is the order in which the sheets have to be read. You start with the bottom left hand corner, then go up the left side. Now move one sheet to the right and starting at the bottom, read all the sheets in that column – and so on (see Fig. 1a).

You can also have a pattern which is more than 150 rows long but only 60 stitches or less wide (see Fig. 1b); or one that is less than 150 rows long but more than 60 stitches wide (see Fig. 1c).

The current *Electronic Programme Books – Volumes 1 and 2* do include patterns larger than 60 stitches wide and 150 rows long. There are ten designs of this sort in Volume 1 and five in Volume 2. The books can be bought with or without pre-programmed memory cards. The memory cards do save you drawing out the pattern on mylar sheets!

Do remember that the programme doesn't have to be used only for complex stitch patterns requiring more than 60 stitches or 150 rows. It can also be used in a fairly simple way to extend the use of your existing patterns.

INSPIRATION

Looking for ideas for using this programme, I thumbed through the *Silver Electronic Lace* pattern book – which was issued for the 560, but is still available. In it, I found lace patterns which were solid shapes on a mesh (see Fig. 2). Before the introduction of the PE1, these patterns would have had to be used for all-over, repeating motif patterns – or at least a band of motifs. If you use the programme for a pattern which is larger than a single mylar sheet, you can use the design as a single motif on a lace mesh.

To programme the pattern to be knitted in this way, the original design must be enlarged to 60 stitches wide by extending the mesh into the blank area on the right. You also need to draw a second sheet of lace mesh which is 60 stitches wide and as long as the original pattern – 84 rows for this particular design. I know it's tedious, but at least it's regular and easy!

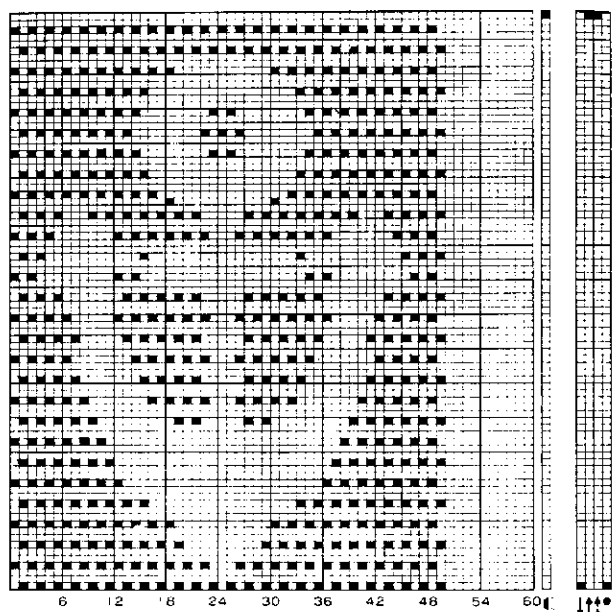
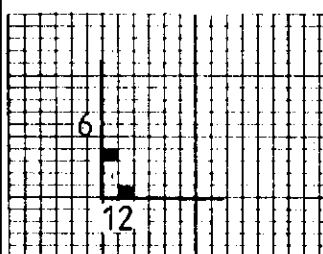


Fig. 2
Reprinted courtesy of Silver Reed, this is Pattern 28 from the Silver Electronic Lace Patterns 560KL book

Fig. 3
Single pattern repeat for mesh



Pattern repeat is 2 stitches wide and 6 rows long (rows 5 and 6 are blank)

Should you want the motif positioned in the centre of the machine – and the pattern has been assembled as in Fig. 1d – then the N1 cam goes between needles 25 and 26 at the left of the machine. You have 70 stitches of mesh available for each side of the motif. Therefore, the total possible number of stitches is 190 – 95 stitches at each side of the centre 0. If you need to use more than 190 needles, feed in the mylar sheet for the mesh as a third sheet alongside sheets 1 and 2. However, if you need less than 190 stitches, you needn't fill in the full 60 stitches on the second sheet.

FILLING IN MYLAR SHEETS

One point to remember when using this programme is that all the sheets, except those at the right edge or the top edge, must be completely filled in – unless an area of patterned knitting is to be part of the

design. This is why the ten stitches to the right of the original design (see Fig. 2) must be filled in, unless you want a column of ten plain stitches. You cannot tell the Design Controller to read 50 stitches from sheet 1 followed by 60 stitches from sheet 2.

Similarly, when using a pattern which is more than 150 rows long, the mylar sheets along the bottom of the pattern (see sheets 1, 3 and 5 in Fig. 1a) must have 150 rows filled in.

For the lace design, you have to be very clear what a single repeat of the mesh pattern consists of. It is two stitches wide and six rows long (see Fig. 3). When you fill in the second sheet, make sure that you start with stitch 1 and row 1 of the pattern so that the pattern continues correctly across the join of the mylar sheets.

There is no need to include any mesh pattern which will be either below row 1 of the design when it is knitted or above the motif area of knitting. Just use the mesh pattern on sheet 2, programmed alone, in the area before and after the motif. However, be sure to knit a multiple of six rows below the motif and to start with row 1 of the mesh after the motif, so that the mesh pattern is continuous.

EXPERIMENTING

I've gone into this example in some detail. Although my sample happens to be lace, you could try the same sort of thing with a Fair Isle pattern, or

even slip or tuck. However, with these last two stitch patterns, you must be sure that the different patterns knit to the same tension!

Ever since I've had my PE1, I've wanted to draw out a large shape – a diamond, for example – fill it in with a fairly large design and then fill in the area outside the diamond with a smaller, all-over pattern. Perhaps the flowers from pattern 7-42 (from the basic EC1 pack) could be adapted to go in the centre of the diamond. The 1x1 pattern repeat which forms the background to pattern 7-42 would be the obvious choice to fill in outside the diamond... perhaps you can think of something more adventurous!

With Christmas coming, how about surrounding the Reindeer – who is already in a diamond shape – with some snowflakes? (See Pattern 9-47, Fig. 4.)

Even if you don't consider yourself to be a designer, look at your basic patterns and see how you might adapt and use them for this type of design. Perhaps it's something to play around with in the long, winter evenings!

Next month, I shall be looking at some more programmes for the PE1. In the meantime, **HAPPY CHRISTMAS!**

PS – Spot the mistake in the swatch! I'm sorry to admit that it wasn't deliberate! I missed filling in one square on the sheet and, in spite of all

my checks, I didn't notice until I was steaming the swatch. It just shows how important it is to knit a design through before launching into a garment. However, the chart in Fig. 2 is now correct!

HELP!

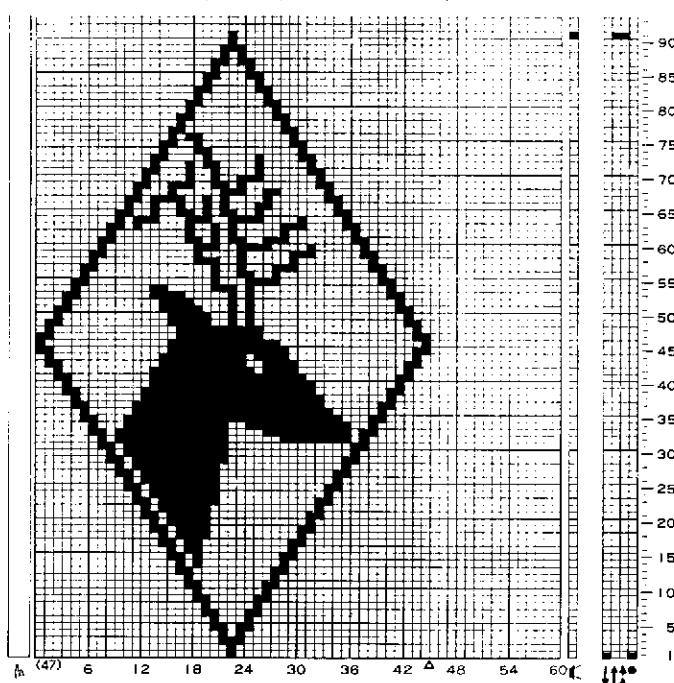
This feature has a very special place in Machine Knitting Monthly for everyone who uses a Silver Reed knitting machine. I hope that you enjoy it, but I'd be very pleased to hear your comments. Please let me know what you would like to read about in this column.

Some suggestions for precise topics would be very helpful, but I do realise that making requests can be difficult if you aren't aware of what you don't know – if you see what I mean!

However, perhaps you could tell me if you want more basics, or more advanced topics; articles about punch-card or electronic machines; help with main bed knitting or ribber work. Are there any accessories you would like to know more about?

There's also the possibility that this column isn't giving you the information that's right for you. If it isn't, don't just sigh and turn the page – please write to me at the usual magazine address and tell me what you want! I hope the postbag is full of ideas and inspiration for Silver Scene '95.

Fig. 4
Pattern 47 from EC1 pack, reproduced courtesy of Silver Reed





DO IT YOURSELF PART 2 – DESIGNING STITCH PATTERNS

Designing for colour patterns, Fair Isle, intarsia and jacquard is fairly simple – but what about other stitch patterns? This month, Diane continues her design series by exploring how to design for tuck, slip, weaving, lace and garter stitch.

Diane Bennett

Some of the basic ideas which I described last month are the same for all stitch patterns. Always try to use a source for the design, draft it out, then knit a sample. Be prepared to alter the detail of the design at this stage, before using the design for a garment.

There are, however, differences between the stitches, affecting the 'rules' which limit the way in which designs can be used. Tension differences also suggest different ways in which the stitches should be designed.

For each stitch pattern, I have used the Islamic tile shape, shown in Figure 1, as the basis of a design. Although, for reasons of space, these are shown in

electronic format, each of these is 24 stitches wide and can be used either on a punch-card or electronic machine.

TUCK STITCH

Typical tension – 28 stitches and 58 rows to ten centimetres, although this varies considerably, depending on the amount of tucking in a fabric.

Design method – The stitch tension is usually about half the row tension. However, in most cases it is possible to design half length, then double the length while knitting. Designs drawn on squared graph paper, then doubled in length, will usually look very similar in the knitted fabric to the original design.

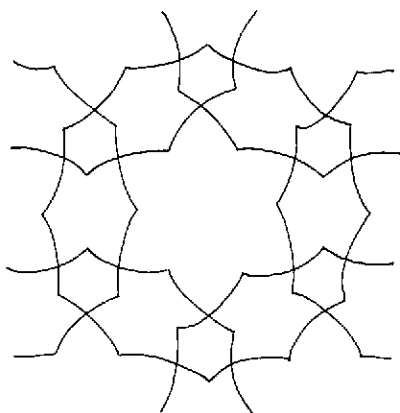


FIGURE 1 Sketch of Islamic Tiles

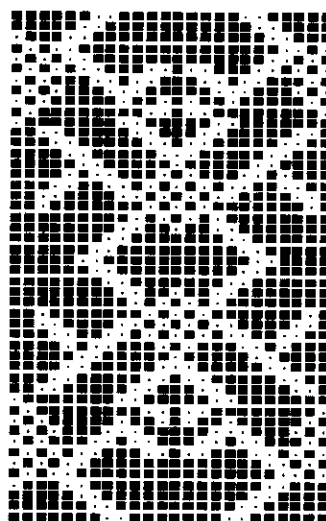


FIGURE 2 TUCK STITCH

Stitch pattern limitations – When knitting tuck stitch:-

1. Avoid two successive needles which tuck.
2. Limit the number of vertical tucking rows. This will depend on the type of yarn which is to be used to knit the design – two or three rows of tucking is the maximum when knitting four-ply, four rows when knitting three-ply and up to six rows when knitting fine yarns.

After drawing out a design for tuck stitch, check carefully for two widthways tucking needles. Look particularly carefully at the edges, where it is possible to miss two-needle tucks. If the design is drawn out to be doubled in length as suggested, remember that each tucking needle will be tucked for two rows. Even when designing for three-ply, there should be no more than two tucking needles vertically, which will double to four tucking rows.

Planning designs – When designing for tuck stitch, it is important to try to strike a balance between producing a fabric in which the design can be seen clearly and avoiding too much distortion because of tension differences.

Areas of tuck stitches knit shorter than any stocking stitch areas in the fabric, which means that any large stocking stitch areas would look ruched when knitted. However, if your design does not include some areas of stocking stitch, it is difficult to see the detail of the design.

Figure 2 shows the tuck stitch pattern which is based on the Islamic tiles. This was drawn out on a squared grid and should be doubled in length when knitted. Notice

that there are no two-needle tucks and that when doubled in length, no needle will tuck for more than two rows, making the design suitable for knitting in a four-ply yarn.

SLIP STITCH

Typical tension – 29 stitches and 54 rows to ten centimetres.

Design method – Like tuck, slip stitch can be designed on squared graph paper and doubled in length. However, this method is less suitable for slip stitch because the floats on the surface of the fabric form a more attractive outline if knitted single length.

Figure 3 shows a slip stitch design based simply on the outline of the Islamic tiles. The original shapes are distorted when knitted, but this is not

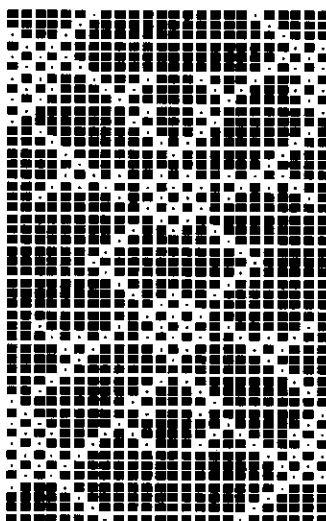


FIGURE 3 SLIP STITCH

really a problem because the design is attractive and does not have to be an exact copy.

If a closer representation of the shape of the original design is required, draw the outline on to squared paper, double the length and then convert to a suitable design.

Stitch pattern limitations – Unlike tuck stitch, slip is more effective if a proportion of the floats are at least two stitches long, producing a bolder design than is possible with single stitch floats. However, avoid floats longer than three stitches, which tend to catch in wear.

It is possible to slip for up to about ten rows on the same needle, but this will produce a very distorted fabric. Wherever possible avoid slipping the

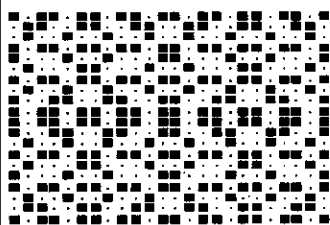


FIGURE 4 WEAVING

same needle for more than about four successive rows.

Planning designs – As with tuck stitch, to avoid distortion of the fabric try to plan designs which combine areas of slip stitch with fairly small areas of stocking stitch. Using this type of design and two or three needle-slipped floats produces an attractive fabric in which the design can be seen clearly.

WEAVING

Typical tension – 24 stitches and 42 rows to ten centimetres.

Design method – Use pre-proportioned graph paper, as for Fair Isle.

Stitch pattern limitations – Floats of more than three needles in the weaving yarn should be avoided. When weaving, a float is formed wherever there is a block of either selected or unselected needles. This is because the weaving yarn is trapped into the fabric when there is a change in the selection. To avoid long floats, it is therefore necessary to check for blocks of both selected and unselected needles.

Planning designs – Float limitations make it necessary to use very simple shapes for weaving. The example, Figure 4, is based on the simple 12-stitch Fair Isle design which I used as an example in the last article. Each float in the original design has been broken up by changing the needle selection to produce a design with no floats longer than three needles.

An alternative method of designing for weaving is to use a bird's-eye background or a simple 1x1 stripe and superimpose the desired outline on this to form the fabric.

LACE

Typical tension – 26 stitches and 38 rows to ten centimetres.

Design method – Use pre-proportioned graph paper, as for Fair Isle, marking the design only on alternate rows.

Stitch pattern limitations – When knitting simple lace, each lace hole must have a plain stitch on each side of it. Lace holes are normally formed only on alternate rows, because two rows of stocking stitch are knitted between each sequence of lace transfers.

Designing for multiple transfer lace is more complex, because the fabric design combines not only the lace holes but also the texture formed by the lace transfers.

Lace holes are formed by the transfer of stitches. To knit a balanced fabric, the number of transfers to the left and right should be about the same within the design.

Planning designs – Small, detailed shapes are difficult to reproduce in lace. Use fairly large, bold outlines for the best effect.

The example, Figure 5, was drawn from the outline of the Islamic tile design, using only alternate rows of the graph paper. The larger version, 24 stitches wide, was used as the basis of the design to give a bold outline in the finished design.

After completing the fabric design, as shown in Figure 5, it must then be converted for knitting. There are several different ways of doing this, but the simplest method is to add one plain row after each marked row in the design. The lace carriage should then be

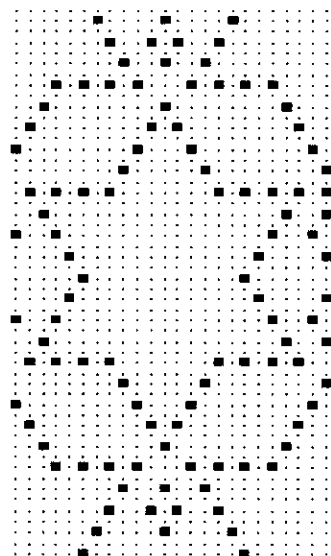


FIGURE 5

LACE (Before conversion)

used alternately for two rows for the first sequence and for four rows for the second sequence. This alternately transfers the marked stitches to the left and to the right, forming a balanced fabric.

GARTER STITCH

Typical tension – 28 stitches

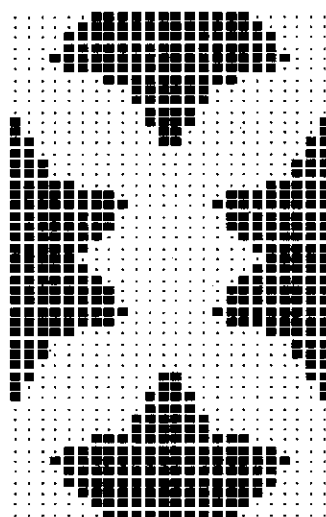


FIGURE 6 GARTER STITCH

and 44 rows to ten centimetres.

Design method – Use pre-proportioned graph paper.

Stitch pattern limitations – Avoid a large number of vertical lines within a design, which produces a ribbed fabric.

Planning designs – Many different types of design are suitable, from the dainty small outline to the large bold design, so the choice depends on personal preference and the effect which is desired.

Figure 6 is a large, bold design, based on the 24-stitch outline of the Islamic tile. Since there is no problem with floats, each of the star shapes can be big and bold. The shapes are ideal for garter stitch, because the edges are diagonal rather than straight lines.

Diane will be following her introduction to fabric design with an introduction to garment design in the next articles in this series.

DIANE BENNETT

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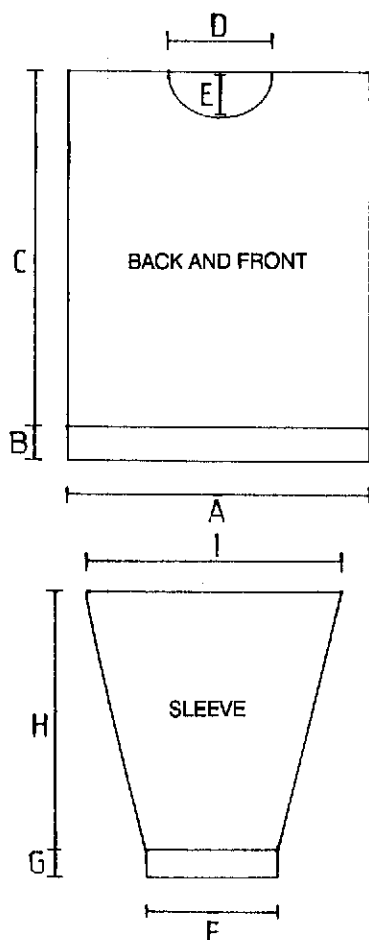
Designed by

BACK

FAIR ISLE PATTERN

K 33 rows A/MC. Remove card. Insert Card 2 and lock on first row. Cont in st st and MC. K 9 rows. Release card and cont in Fair Isle. * K 17 rows MC/A and 9 rows MC only (st st) *. Rep from * to * throughout.

With carriage at right, push 126 [134, 142, 150, 158] Ns on each bed at centre to WP. Arrange Ns for 2x2 rib. Using B, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-4/MT-4, K 20 rows. Transfer sts for st st. Insert Card 1 and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT and A, K 1 row. Release card and cont in Fair Isle patt **.



- A = 39 [41.5, 44, 46.5, 49] cm
- B = 5 cm
- C = 41 [44.5, 48.5, 51.5, 56] cm
- D = 16.5 cm
- E = 5.5 [6, 6.5, 6.5] cm
- F = 18.5 [20, 20, 21, 21] cm
- G = 4 cm
- H = 27.5 [31.5, 35, 39, 41.5] cm
- I = 36 [39, 39, 41, 41] cm

CHRISTMAS FAIR ISLE

9

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

King Cole Anti-Tickle 4-ply. (Yarn Guide No.11.)
1 x 500g cone in Aran (MC).
1 x 500g cone in Wild Rose (A).
1 x 500g cone in Bottle Green (B).

GARMENT WEIGHT

Finished garment in second size weighs 325g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address: King Cole Limited, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 56 [61, 66, 71, 76] cm, 22 [24, 26, 28, 30] in.
Actual size 77 [82, 87, 92, 97] cm, 30½ [32½, 34½, 36½, 38½] in.
Length to shoulder 46 [49.5, 53.5, 56.5, 61] cm, 18 [19½, 21, 22½, 24] in.
Sleeve seam 31.5 [35.5, 39, 43, 45.5] cm, 12½ [14, 15½, 17, 18] in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern and stocking stitch (tension dial approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

Please see page 73.

Alison Rattle

SHAPE NECK

Note patt row on card. Using nylon cord, K 70 [74, 78, 82, 86] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 6 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Cast off 2 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next and every foll alt row until 36 [40, 44, 48, 52] sts rem. K 4 [6, 6, 8, 8] rows. Cast off. With carriage at right, unravel nylon cord over 14 Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

With carriage at right, push 58 [62, 66, 66] Ns on each bed at centre to WP. Arrange Ns for 2x2 rib. Using B, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-4/MT-4, K 15 rows. Transfer sts for st st. Inc 1 st at each end. 60 [64, 64, 68, 68] sts. Insert Card 1 and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT and A, K 1 row. Release card and cont in Fair Isle with A in feeder 1/A and MC in feeder 2/B. K 1 [1, 1, 2, 2] rows. Shape sides by inc 1 st at each end of next and every foll 3rd [3rd, 4th, 4th, 4th] row until there are 82 [86, 80, 84, 84] sts. K 1 [1, 3, 2, 2] rows. RC shows 34. Remove card. Cont in st st and MC. Cont to inc on every 3rd [3rd, 4th, 4th, 4th] row from previous inc until there are 94 [90, 86, 110, 92] sts, then on every foll 4th [4th, 4th, 5th, 5th] row until there are 116 [126, 126, 132, 132] sts. K 10 rows. RC shows 105 [121, 133, 149, 158]. Adjust length at this stage, if desired. Cast off.

NECKBAND

Join right shoulder seam. Push 122 [126, 126, 130, 130] Ns to WP. With K side facing, pick up 24 [26, 26, 28, 28] sts down left side of front neck, 14 sts across front neck inc 2 sts evenly, 24 [26, 26, 28, 28] sts up right side of front neck and

K 155 [169, 185, 195, 213] rows. RC shows 156 [170, 186, 196, 214]. Place marker between sts 27 and 28 at left and right of centre 0. Cast off.

FRONT

Work as for Back to **. K 133 [145, 161, 169, 187] rows. 22 [24, 24, 26, 26] rows less have been worked to shoulder than on Back.



DEAR ANNE...

Share your thoughts with us by writing to Anne at Machine Knitting Monthly, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW

★ STAR LETTER ★

Dear Editor of MKM

I feel inspired to lift my pen
Nay, I feel obliged to write
Of what disturbs my sleep at night
Until this week, I would have said
I thought of only he I wed
And (family and friends apart)
There was no room within my heart
For any significant others –
Except, of course, my much loved Brothers,
'Nine Hundred' and dear 'Nine-Four-O'
Who've powers still to fan the glow
And fire what was my only passion –
Producing winter woolly fashion.
But now, alas, I must confess
My thoughts have turned in faithlessness,
To dangerous things, because it seems
There is a stranger in my dreams.
No husband he, nor son, nor lover,
Who is that chap on this month's cover??
Yours sincerely,
Pauline Shears
Woburn Sands, Milton Keynes.

Thanks for a wonderful poem, Pauline, who incidentally signs herself 'Mrs and old enough to know better!' It arrived on one of those cold, wet, miserable days when one wonders if it's all worthwhile and your letter made the answer a very definite 'yes'!

Such inspiration deserves its reward so, of course, yours is the star this month which wins you £6 and a year's subscription to MKM.

The reason for Pauline's confession in verse, was Tim, who charmed his way on to the cover of our October issue with a winning smile. If Pauline's reaction is anything to go by, it should be a sell-out!

Dear Anne,

First of all I would like to thank you for our wonderful magazine. There is only one quarterly magazine in Germany that I know of, so I am looking forward to MKM every month. I like to read about new books and tools, for example, the bead transfer tool and so on, sometimes with envy because we cannot get them. Also I like to read your 'Dear Anne' pages; there I found a lot of helpful tips and I knitted some of your Fran Francis Designs too.

As English is not my mother-language I have to read your patterns sometimes

twice, but until today I was always able to follow them, they are very clearly written. Always I am looking for Iris Bishop's patterns and I am really happy to see the new designs of Nina Miklin.

Last year my friend, who is also a knitter and I went to Torbay on holiday and we were able to go to the exhibition there. We heard the lecture of Nina Miklin and bought some of her beautiful yarns. After much hassle we got to the Yarn Barn in Paignton and bought some more yarn. If I want to knit with machine knitting yarn and have a greater variety I have to drive for about

150 km one way to get it. So most of the time we have to make do with hand-knitting yarn. But my friend and I promised ourselves a holiday in Britain again and one or two workshops, too.

If somebody would like to write to me, I am 45 years of age, on my own and have a full-time job. In my spare time I like reading, knitting and travelling.

Yours sincerely,
Gerda Plum Unkel
Germany.

Thank you for all the kind words, Gerda and I hope you will soon be back here for a 'knitting' holiday. Meanwhile, if any reader would like to correspond with Gerda, please write to her care of MKM and we will pass your letter on.

Dear Anne,

When knitting the never-ending school sweaters for three children, I always had one on the machine, one being sewn up, whilst the third one was pinned (back and front together and two sleeves together) and was being sat upon by me under the cushion on the settee while I was sewing the last one together. This one was then ready for sewing up when the second was finished. The effect was very good and I was in no danger of mis-using the iron on acrylic yarn.

Another tip you may be interested in for finishing 1x1 English or Fisherman's rib is to transfer the shoulder stitches from the ribber bed to the main bed, on to the needles

Dear Anne,

Having read the idea put forward by Mrs E. Fitzpatrick, of Kingswood, Bristol, in the May '94 issue of MKM, 'Storage space for cones', I am prompted to tell you about the idea we use for storage and retrieval of wool cones.

I store any wool which is not in immediate use in the loft, so I have plenty of space to work in. To retrieve the wool I use the following method:

EQUIPMENT USED

1. Cereal box.
2. Sellotape.
3. Sticky labels.
4. Plastic storage (bin) bags.

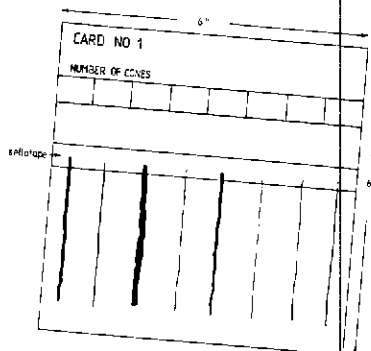
METHOD

1. Identify each bag with numbered sticky labels.
2. Cut cereal box into pieces of card, six inches by six inches, to correspond with number of bags required.
3. Identify cards as shown on sketch.

4. Cut three-inch piece of wool off each cone to be stored and stick to card with length of Sellotape as shown.

The bags can then be stored away neatly until required and wool can be retrieved quickly using the reference card. When a cone of wool is required, the reference card can be viewed to see which bag the cone is in and the right bag can be selected quickly.

Yours sincerely,
Mrs G. Hitchen
Pontefract, West Yorkshire.



STOP PRESS

Sorry – we are obviously in a rut here! Because we never print a reader's complete address on the Dear Anne page, we didn't print Christelle's last month when she offered a free knitting pattern to readers who would like to knit for the Storrington Bosnia Appeal.

Knitters who would like to help should send a SAE to:

Christelle Marks-Jeffrey, Christelle Creations,
Badgers Copse, Hampers Lane, Storrington,
West Sussex RH20 3HU.

Our apologies for the error – we hope it hasn't held up the good work!

which already have stitches on them. This leaves only half the number of stitches to cast off and avoids the 'wavy' edge which usually occurs when you fill in the empty needles of the main bed. When sewn up, this gives a really neat shoulder seam.

Yours sincerely,
Mrs Lorna Black
Tadcaster, North Yorkshire.

We pay £5 for every letter we publish, provided it has not already been accepted or published elsewhere, plus a year's subscription to the magazine for a Star Letter

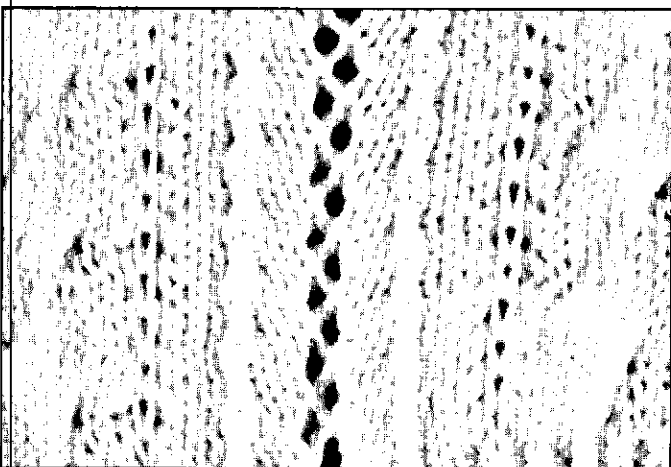
have to rethread the main carriage.

Ricki Mundstock's 'Magic Cables' has opened up a whole new world of textured knitting for me, because they are so easy. I have now adapted the technique and designed my own cards - enclosed swatch uses the tuck stitch sequence to make the 'cable', used on the two rows of knitting needed between the lace transfer sequences. The card is rather long (66 rows in this case) because of the 12 row cable repeat interspersed with the lace sequences and odd rows needed to keep carriages in sequence. However, it is quite easy to do and the finished 'cricket' sweater looks a million dollars.

All this goes to show that machine knitters very rarely admit defeat, show the most amazing initiative, are masters of lateral thinking (there's always more than one way) and as a final comment relating to Ann Kite's letter, I won't let my husband within a mile of my machines, that's my domain and finally I am back in charge!

Yours sincerely,
Mrs Alison Lee
Fiskerton, Lincoln.

Well done Alison on finding ways to continue knitting in spite of everything. Other readers interested in Ricki Mundstock's 'Magic Cables' may like to know that her books are available from Knit-mates, Unit 21, Rowfant Business Centre, Wallage Lane, Rowfant, Crawley, West Sussex RH10 4NQ. Tel: 0342 718575.



KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting. Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

SILVER REED ELECTRONIC MACHINES

Place needle 1 cam between Ns 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 left light on for 580 and SK840 machines, right light on for earlier models).

BROTHER ELECTRONIC MACHINES

Place pattern over centre 0.

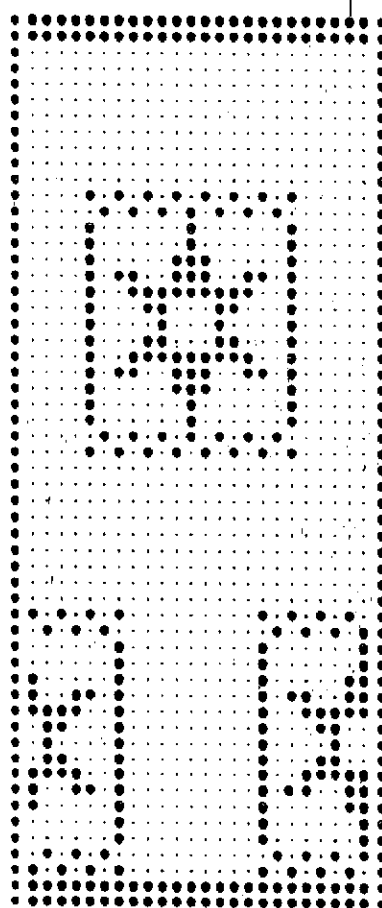
58 sts across back neck. Unravel WY. Set RC at 000. Using MT and B, K 1 row. Transfer sts for 2x2 rib. Using MT-4/MT-4, K 30 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

BLOCKING AND PRESSING

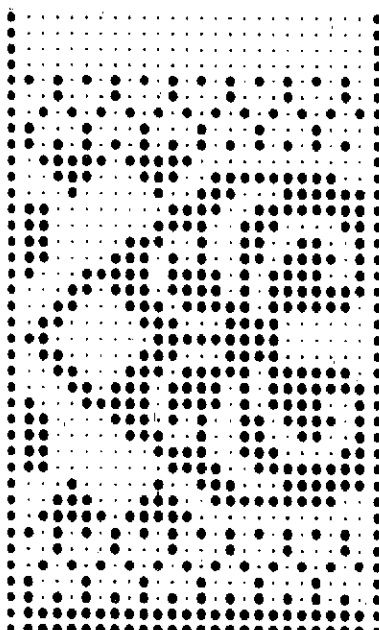
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in B. Swiss darn centre of flowers in B.



PUNCHCARD CHART 2



PUNCHCARD CHART 1

T E A C H - I N



LACE CARRIAGES - PART 3

In October and November, I wrote about simple lace – lace where the hole is next to the two stitches knitted together. This month, I'm looking at fashion lace – where the hole is one or more stitches away from the transfer.

Ann Kite

THE MACHINE SCENE

Brother and Toyota 901

If you have a Brother machine or a Toyota 901, the type of lace makes no difference to the way you knit. For simple lace, you start with the lace carriage at the left and main carriage at the right. You operate the lace carriage to transfer the stitches and then knit two rows with the main carriage, as indicated by the punchcard or electronic programme.

You may notice when knitting fashion lace that there are rather more passes of the lace carriage between the main carriage rows than there are when knitting simple lace.

Silver, Knitmaster & Toyota 901

These machines use a different method for fashion lace to the one they use for simple lace – in fact, they knit fashion lace in the same way as Brother and Toyota 901 machines. The stitches are transferred first and then the rows are knitted. However, whereas Brother and Toyota 901 machines use two separate carriages (one for the stitch transfers and one for the knitted rows), Silver, Knitmaster and Toyota 950 machines use the same lace carriage for both functions. Different carriage settings and separate passes of the carriage are used for each function.

Silver & Knitmaster

On these machines, the knit rows are done with the yarn threaded (of course!) and the

cam lever on 0. For the transfer rows, the yarn is removed from the sinker plate and the cam lever is set to P. On punchcard machines, the side levers are on h for both settings. The punchcard or mylar sheet is marked to indicate which setting should be used on each row.

On the punchcard, rows numbered in red on white are the knit rows; those numbered in white on a red block are the transfer rows. On mylar sheets, the 'A' column is marked to indicate which carriage setting is to be used. The knit rows are blank and the transfer rows are filled in.

Toyota 950

It is the main carriage which actually knits lace on this machine. The lace attachments are used for both fashion and simple lace. To transfer stitches, the yarn is removed from the sinker plate and the lace transfer lever set to II. On knit rows, the lace lever is set to 0 and the yarn is threaded. The selection lever is on PL throughout.

The punchcard is marked with a II or 0 to indicate when to CHANGE the lace transfer lever. When knitting with the lace transfer lever on II, you will notice that, after a set of transfers, there will be a pass of the carriage when no needles are selected. The card will then indicate to change the lace transfer lever to 0.

On many patterns, on the second of the two knit rows, needles are selected and the card indicates that the lace

transfer lever must be changed to II.

So, with the punchcard supplied with the machine, as well as the markings on the punchcard, the presence or absence of needles in the selected position when the carriage is on the right tells you the position the lace transfer lever should be in at the start of the row. When the carriage is at the right and there are needles in the selected position, the lever should be on II; when needles are not selected, the lever should be on 0. The lace transfer lever is only changed when the carriage is at the right.

CREATING LACE

Whichever lace carriage is used, lace is created or fashioned in the same way. The best way to understand this is to knit some fashion lace and look at what is happening. Gazing vaguely at the needlebed won't do! Look closely to see which stitch is transferred on to which needle.

After the first transfer row, locate an empty needle and the adjacent needle with two stitches on it. Then, after the next transfer in the same direction, look at the same needles as before and locate the two stitches on one needle and the empty needle.

Continue in this way, working the same group of needles. Keep track of what happens on each transfer in the same direction, until it is time to knit the knit rows.

What you should see is the empty needle gradually moving away from the needle with two stitches. It moves one needle away with each pass of the carriage in the same direction. In Fig.1, I've drawn out what happens.

1) After the first pass, the needle with two stitches is needle 1 and the empty needle is needle 2.

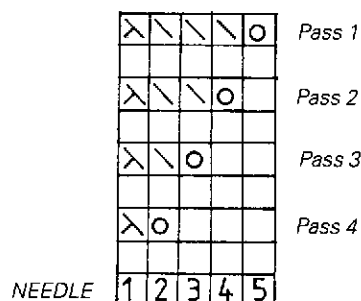
2) After the second pass in the same direction, the stitch on needle 3 has been transferred to needle 2 and needle 3 is empty.

3) After the third pass in the same direction, the stitch on needle 4 has been transferred to needle 3 and needle 4 is empty.

4) After the fourth pass, there are three stitches between needle 1 and the empty needle.

If you want a lace hole three stitches away from the two stitches knitted together, you have to do it step-by-step. A knitting machine cannot transfer four adjacent stitches side-

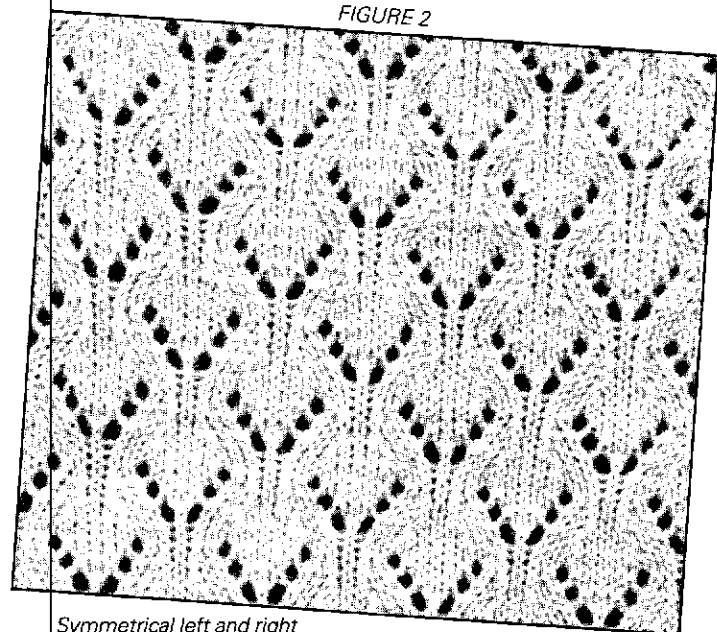
FIGURE 1



λ = Two stitches together
 λ = Stitch transferred to the left
 ○ = Empty needle



FIGURE 2



Symmetrical left and right transfers on the same row

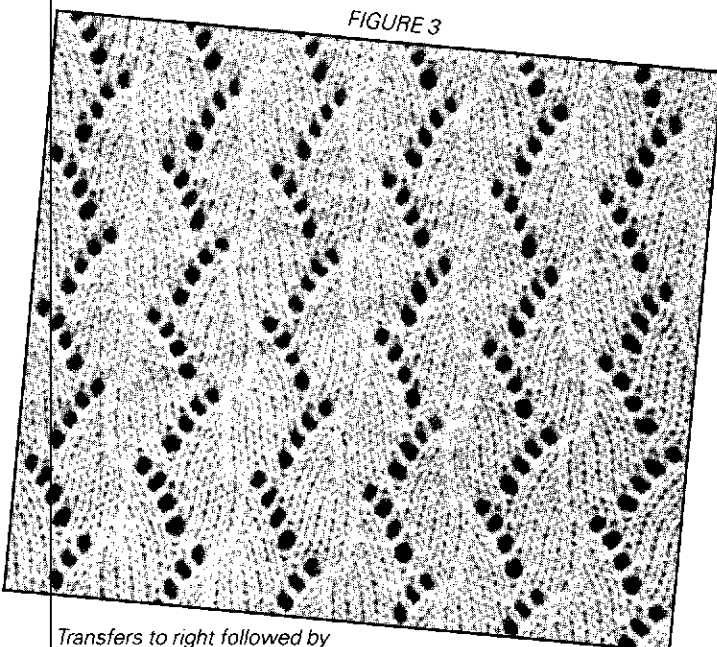
ways simultaneously – that is, with one pass of the carriage. It can only move one stitch at a time. If there are three stitches between the lace hole and the 'knit two together', then four transfers in the same direction will be needed.

I have been writing about transfers in the same direction because this is the easiest way to see what is happening. Many lace patterns consist of symmetrical left and right transfers on the same row of the design, as shown in Fig.2. Others have a number of transfers to the right followed

by some to the left as shown in Fig.3.

Next month, I shall be writing about translating a lace design for fashion lace on to a punchcard or mylar sheet. We shall see that, for some designs, the punchcard or mylar sheet is identical for all machines – so these patterns are interchangeable. Others can be knitted on all the machines, but need the punchcard or mylar sheet marked up differently. In the meantime, a HAPPY CHRISTMAS to you all.

FIGURE 3



Transfers to right followed by some to the left

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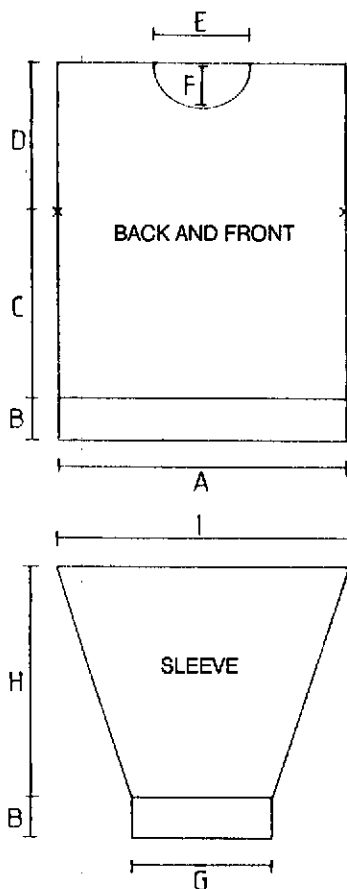
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BACK

FAIR ISLE PATTERN

Using MT, K 10 rows A/MC. Using MT-1, K 4 rows A only (st st). Using MT, K 2 rows A/B and 2 rows MC/B. Using MT-1, K 4 rows MC only (st st). Using MT, K 10 rows MC/A, 6 rows MC/B and 10 rows MC/A. Using MT-1, K 4 rows MC only (st st). Using MT, K 2 rows MC/B and 2 rows A/B. Using MT-1, K 4 rows A only (st st). Using MT, K 10 rows A/MC and 6 rows A/B. These 76 rows form patt.

With carriage at right and using MC, cast on 164 [180, 196] sts at centre in 1x1 rib. * K 5 tubular



- A = 53.5 [59, 64] cm
- B = 7.5 cm
- C = 34.5 cm
- D = 27 cm
- E = 18 cm
- F = 8 cm
- G = 26.5 cm
- H = 42 cm
- I = 54 cm

CHRISTMAS CRACKER

10



Barbara Tobias

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Yeoman Sport 4-ply Wool. (Yarn Guide No. 11.)
1 x 500g cone in Bottle Green (MC)
1 x 500g cone in Cerise (A)
1 x 500g cone in Oatmeal (B)

GARMENT WEIGHT

Finished garment in second size weighs 540g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 0UD.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust/chest 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.
Actual size 106 [116, 127] cm, 42 [46, 50] in.
Length to shoulder 69 cm, 27½ in.
Sleeve seam 49.5 cm, 19½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30.5 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial approximately 8 (MT) and 7 (MT-1)).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting. Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 36 rows. Transfer sts for st st *. Insert

card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt. Set RC at 000. K 125

rows. Place marker at each end **. K 97 rows. RC shows 222. Push 54 [62, 70] Ns at left and right to HP. Using WY, K a few rows in st st over rem 56 Ns and release from machine. Push 54 [62, 70] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push 54 [62, 70] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to **. K 67 rows. 30 rows less have been worked to shoulder than on Back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 96 [104, 112] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on every row until 61 [69, 77] sts rem, then on every foll alt row until 54 [62, 70] sts rem. K 9 rows. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over 28 Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

FAIR ISLE PATTERN

Using MT, K 3 rows A/B then cont in patt as for Back.

With carriage at right and using MC, cast on 82 sts at centre in 1x1 rib. Work as for Back from * to *. Insert card and lock on 36th row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt. Set RC at 000. Shape sides by inc 1 st at each end of every row until there are 92 sts, then on every foll 3rd row until there are 132 sts, then on every foll 5th row until there are 166 sts. K 2 rows. RC shows 152. Cast off.



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TO JOIN RIGHT SHOULDER

Push 54 [62, 70] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MC, K 1 row. Cast off.

NECKBAND

Push 156 Ns to WP. With K side facing, pick up 32 sts down left side of front neck, 28 sts across front neck inc 2 sts evenly, 32 sts up right side of front neck and 56 sts across back neck inc 6 sts evenly. Unravel WY, Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-5/MT-5, K 28 rows. Transfer sts for st st. Using MT-1, K 1 row. Using WY, K a few rows and release from machine.

TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

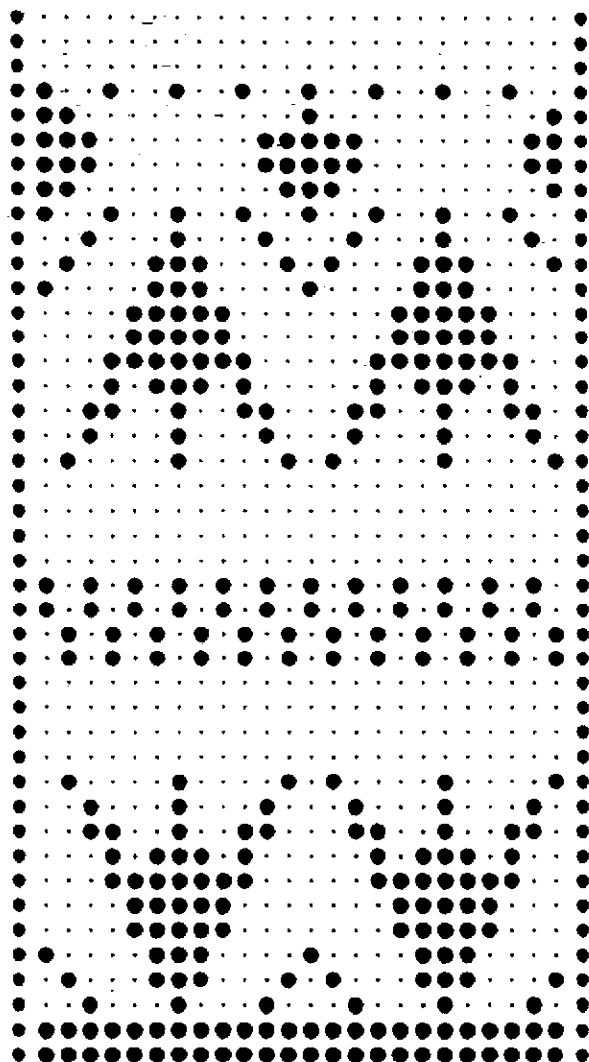
BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Set in sleeves between markers. Join side, sleeve and neckband seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

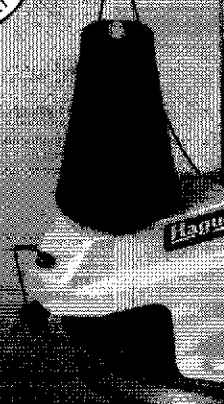
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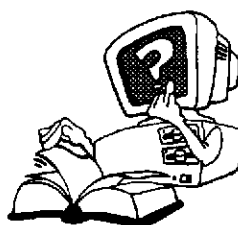
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BACK

With carriage at right, push 88 [92, 96, 100, 104, 108] Ns at centre to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 22 rows. Transfer sts for st st *. Set RC at 000. Using MT, K 126 rows.

SHAPE NECK

Push 56 [58, 60, 62, 64, 66] Ns at left to HP and cont on rem sts for first side. K 1 row. Push 2 Ns at neck edge to HP on next 3 rows. 26 [28, 30, 32, 34, 36] sts. K 4 rows. Using WY, K a few rows and release from machine. With carriage at left, push 32 [34, 36, 38, 40, 42] Ns at left from HP to UWP. Finish to correspond with first side, reversing shapings. Push rem Ns from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to *. Transfer 2nd and 7th sts at left and right of centre 0 on to corresponding Ns

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for 9 mm chunky machines with a ribber.

MATERIALS

Spectrum Strata Aran. (Yarn Guide No.17.)
7 [7, 8, 8, 9, 9] x 100g balls in Green (MY)

GARMENT WEIGHT

Finished garment in third size weighs 645g.

The fibre content of this yarn is 80% Acrylic, 20% Wool and is available by mail order only. Please contact Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield, West Yorkshire HD7 5BB. Telephone 0484-843732.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 97 [102, 107, 112, 117, 122] cm, 38 [40, 42, 44, 46, 48] in.

Actual size 114 [120, 125, 130, 136, 141] cm, 45 [47½, 49½, 51½, 53½, 55½] in.

Length to shoulder 64.5 cm, 25½ in.

Sleeve seam 46.5 cm, 18 in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

15 stitches and 24 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

CABLE PATTERN

K 6 rows. Make cables over 4 Ns between Ns on ribber. Cross 2 sts at left in front of 2 sts at right. These 6 rows form patt.

on ribber. Set RC at 000. Using MT, cont in cable patt over centre 14 sts. K 106 rows. Transfer sts from ribber to corresponding Ns on main bed.

SHAPE NECK

Push 52 [54, 56, 58, 60, 62] Ns at left to HP and cont on rem sts for first side. K 1 row. Push 1 N at neck edge to HP on next 10 rows. 26

[28, 30, 32, 34, 36] sts. K 17 rows. Using WY, K a few rows and release from machine. With carriage at left, push 36 [38, 40, 42, 44, 46] Ns at left from HP to UWP. Finish to correspond with first side, reversing shapings. Push rem Ns from HP to UWP. Using WY, K a few rows and release from machine.

SLEEVES

With carriage at right, push 50 Ns at centre to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 18 rows. Transfer sts for st st *. Transfer 2nd and 7th sts at left and right of centre 0 on to corresponding Ns on ribber. Set RC at 000. Using MT, cont in cable patt over centre 14 Ns. Shape sides by inc 1 st at each end on every 4th row until there are 92 sts. K 10 rows. RC shows 94. Adjust length at this stage, if required. Cast off.

TO JOIN RIGHT SHOULDER

Push 26 [28, 30, 32, 34, 36] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MY, K 1 row. Cast off.

NECKBAND

Push 100 Ns to WP. With K side facing, pick up 11 sts down left side of front neck, 36 sts around front neck, 11 sts up right side of front neck, 3 sts down right side of back neck, 36 sts around back neck and 3 sts up left side of back neck and place on to Ns. Unravel WY. Set RC at 000. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-6/MT-6, K 20 rows. Transfer sts for st st. Using MT + 2, K 1 row. Using WY, K a few rows and release from machine.

TO JOIN LEFT SHOULDER

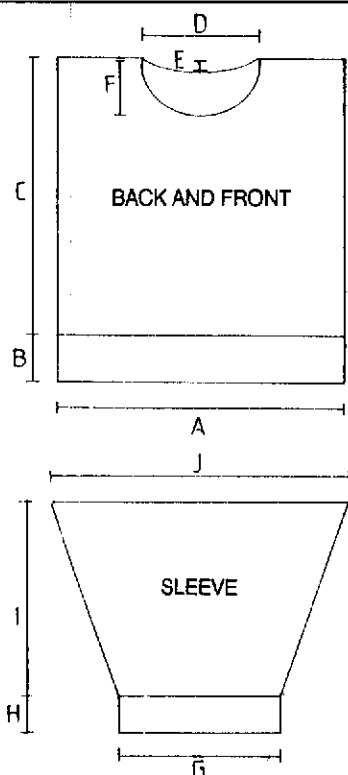
Work as for right shoulder but read left for right.

BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Set in sleeves, matching centre to shoulder seams. Join side, sleeve and neckband seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY.



A = 58.5 [61, 64, 66.5, 69, 72] cm

B = 9 cm

C = 55.5 cm

D = 24 cm

E = 3 cm

F = 11.5 cm

G = 33 cm

H = 7.5 cm

I = 39 cm

J = 61 cm



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MKM 12/94 (D4)



AT YOUR SERVICE

It's a sad reflection of our times that good service is something of a rarity these days. For this reason, we're very pleased to tell you about a shop which is establishing a reputation throughout the country for its excellent expertise and exceptional service.

Jean Wiseman

David Drummond of Drummond Wools, Edinburgh began machine knitting at the tender age of nine! Three years later, he became a juvenile entrepreneur when the bank hesitatingly agreed to give him a cheque book on behalf of the firm!

Now established for more than 20 years, Drummond Wools is presently located in Haymarket Terrace, Edinburgh. The company occupies around 2,500 square feet of space with more than 200 knitting machines and three tons of yarn!

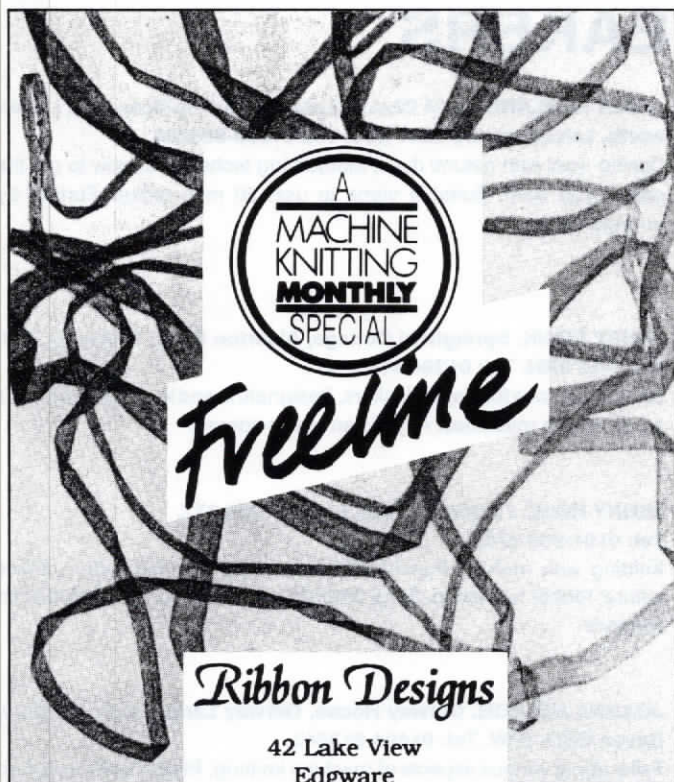
The shop is open seven days a week to give personal attention to every customer. David – and all of his team – are experienced and knowledgeable machine knitters and they are able to advise on all the machines currently available. Customers, therefore, are able to choose – with confidence – the machine which best suits their individual requirements at a price they can afford.

Just three years ago, David introduced a new and now very successful Mail Order department. This enables customers from far away to telephone the shop and order the machine of their choice.

Buying a new or reconditioned machine is a major purchase for most knitters and David is able to offer an excellent choice of new knitting machines. We also understand that reconditioned machines are sold by Drummond Wools which have been serviced to the highest possible standard and are covered by a full, twelve months parts and labour guarantee.

Machine Knitting Monthly readers have taken the trouble to let us know about the tremendous help and service they have received from Drummond Wools. Today, around 90% of their customers live outside of Edinburgh. Recently, one family of three generations visited the shop and David was able to meet all their needs – including those of a designer granddaughter!

Knitters who are able to travel to Edinburgh are strongly recommended to pay a personal visit to the shop. However, if this is not possible, your telephone call to 0131-313 1002 will be most welcome. Prices are very competitive and delivery on most items is within 24 hours! This is one instance when 'at your service' means just that.



42 Lake View
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Pure Silk Ribbon

Embroidery with ribbon is a very pretty way of decorating fabric and one of the newest looks this season comes to us from Australian designer Marilyn Heazlewood. Her stitches are basic, but the finished effect is stunning – transforming fabric into a three-dimensional word of flowers, bouquets and buds that ‘leap’ from the surface.

For inspiration in embroidering with ribbon, Marilyn has written a series of books on the craft. They are distributed by **Heritage Stitchcraft** and you can read all about them in our Newsline feature this month.

RIBBON EMBROIDERY

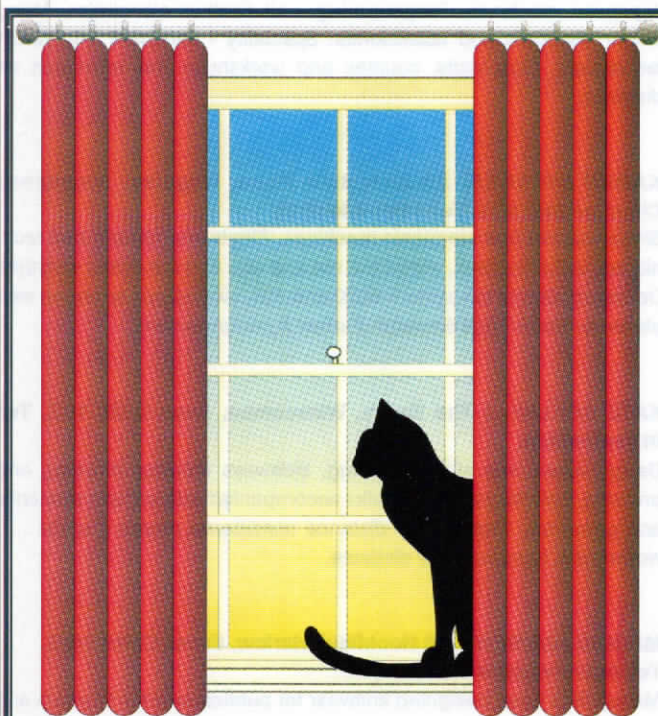
Ribbon Designs supplies the pure silk ribbon for this work in a wide range of colours and in five different widths. It is sold by the metre or reel and costs £2.50 plus £1.00 postage and packing for a pack of 5 x 1m

lengths, 2mm wide. For further information, you can contact **Ribbon Designs** at 42 Lake View, Edgware, Middlesex HA8 7RU or telephone them on 081-958 4966. **Heritage Stitchcraft** is at Redbrook Lane, Brereton, Rugeley, Staffordshire WS15 1QU and their telephone number is 0889 575256.

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If you'd like to try this fascinating craft to enhance your knitwear, reach for a pen and postcard now! We've six packs of pure silk ribbon containing 5x1m lengths 4mm wide to give away.

To enter our draw, simply send us a postcard with your name and address marked **Ribbon**, to *Machine Knitting Monthly Free Draw*, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW. The closing date is 31st December 1994.



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ANGIE GIBBONS. 26 Cripps House, Henderson Road, Broadfields, Crawley, West Sussex RH11 9HY. Tel: 01293-523805.

Creative lecture by qualified designer covering design research, inspirations, colour theory and yarn usage. Detailed design techniques as given in Swatch Spot articles in Modern Machine Knitting. Garments from children to adults shown. Workshops can be arranged. Any distance considered.

ANN BROWN. Posh Frocks, 35 The Links, Whitehill, Bordon, Hampshire GU35 9HB. Tel: 01420-474904.

Invite Ann to share her techniques on design and finishing with your club. Low cost day workshops undertaken. Any distance. Taking bookings for Jersey, Cornwall, Devon, and the Midlands. S.A.E. for details.

ANN DISHMAN. Briarbank, Highview Lane, Ridgewood, Uckfield, East Sussex TN22 5SY. Tel: 01825-767757.

Life with Angoras. Angora yarn: its uses, handspinning for the knitting machine. Rainbow dyeing of commercial and handspun yarns with demonstrations. Reasonable distance as rabbits also travel to clubs.

ANN DURKAN. Michaelmas Cottage, Twineham, West Sussex RH17 5NN. Tel: 01444-881556.

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Any subject on Brother and Silver Reed machines. Yarns and books available. 60-mile radius. Further by arrangement.

ANNE KENT. 23 Springfield, East Grinstead, West Sussex RH19 2RT. Tel: 01342-313562.

Informative talks; Sideways sweaters to your size; Size right; Punchcard designing; Pockets galore. Reasonable distance from East Grinstead.

ANNE WARWICK. The Knitting Studio, 3 Frobisher Close, Hinckley, Leicestershire LE10 1UP. Tel: 01455-636409 after 6pm.

Knitting with Oiled Yarns, Cashmere, Lambswool/Angora, Shetland, etc. Successful knitting in luxury oiled yarns. Talk and demonstration with samples, swatches and garments covering yarns counts, tensions, scouring, finishing, care for garments. 50-mile radius, further by arrangement.

CHRISTELLE MARKS-JEFFERY. Christelle Creations, Badgers Copse, Hampers Lane, Storrington, West Sussex RH20 3HU. Tel: 01903-743147.

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JANET SPINK. Springfield Cottage, Alderton Road, Hollesley, Suffolk IP12 3RH. Tel: 01394-411873.

Demonstrations for Hague Linkers, DesignaKnit and knitting techniques on Japanese machines. Any distance considered.

JENNY ROSE. 12 Bereta Road, London SE9 3TZ. Tel: 0181-859 2745.

Knitting with mohair; Punchcard design; Surface decoration; Yokes galore; Ribber workshop. Send SAE for further details. No restriction on distance.

JOANNA NELSON. Gerway House, Gerway Lane, Ottery St. Mary, Devon EX11 1PW. Tel: 01404-813643.

Talks about various aspects of machine knitting. Ribber work based on 'Ribber Mysteries Unravelling' (Joanna's third book). Club visits, workshops and day courses. Any distance considered.

JOHN BLAKEMAN. 25 Englesea Avenue, Weston Coyney, Stoke-on-Trent, Staffordshire ST3 5HL. Tel: 01782-313077.

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KAREN DIESNER. 53 Avondale Road, Edgeley, Stockport, Cheshire SK3 9NY. Tel: 0161-480 5381.

Singer double bed electronic machines. Single and double bed techniques, including lace, Jacquard, cut and sew and the colour changer. Demonstration of the system 9000 and 624. Workshops arranged with pleasure. North West England. Further by arrangement.

KATE ARKLEY. 3 The Vinery, Winscombe, Avon BS25 1AZ. Tel: 01934-843634.

Design ideas, slip stitch, weaving, sideways knitting, blocking and pressing including skirts. All talks accompanied with sample swatches and garments. Clubs - Any distance considered please discuss . . . workshops, hands-on any distance.

MAGGIE ANDREWS. 79 Hookfield, Harlow, Essex CM18 6QQ. Tel: 01279-422994.

Maggie has been designing knitwear for publications for 14 years and has recently completed her eighth pattern book. Maggie offers demonstrations, talks and workshops on many subjects including Machine knit Arans, knitted appliqué flowers and Easy 3D picture knits. 40 mile radius, further for workshops.

PAM TURBETT. 17 Forest Rise, Liss Forest, Liss, Hampshire GU33 7AU. Tel: 01730-893654.

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Ribber techniques, intarsia, a really good V-neckband, double jacquard with different backings, Jones Tones Paints, or club's own choice. All demonstrations accompanied by sample swatches and garments. Workshops at the farm for club groups. 50 miles radius of Winkleigh. Further considered.

SYBIL WHITSON. 27 Foot Wood Crescent, Rochdale, Lancashire OL12 6PB. Tel: 01706-33667.

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SYLVIA WYNN. Forge Craft Creations, The Old Smithy, Pirton, Nr Worcester WR8 9EJ. Tel: 01905-820482.

Swiss darning. Talk, demonstration and workshops. Sylvia demonstrates her technique on Swiss darning and how to achieve the professional finish. Any reasonable distance.

TERRY ARMITSTEAD & JANE HUNTINGFORD. c/o 16 Renoir Court, Fairlands Estate, Bognor Regis, West Sussex PO22 9AY. Tel: 01243-826125.

Combined talks. TALK 1: Intarsia motifs, technique books, garment patterns and geometric designs for punchcard and electronic machines. TALK 2: 'Inspirational Variations'. How to get more out of your punchcard and electronic designs, plus all the latest of our products. No restriction on distance.

WENDY DAMON. 9 Sedley Close, Cliffe Woods, Rochester, Kent ME3 8HE. Tel: 01634-221629.

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YVONNE KNAPMAN. Jacpacs, 19 South Road, Portishead, Bristol, Avon BS20 9DU. Tel: 01275-842677.

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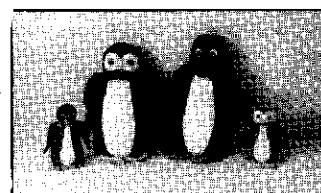
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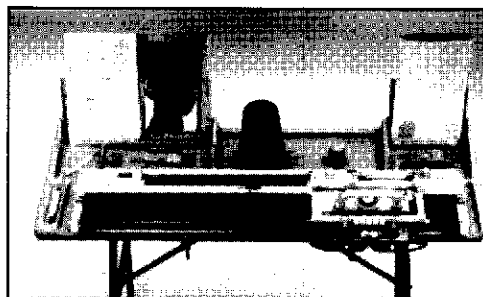
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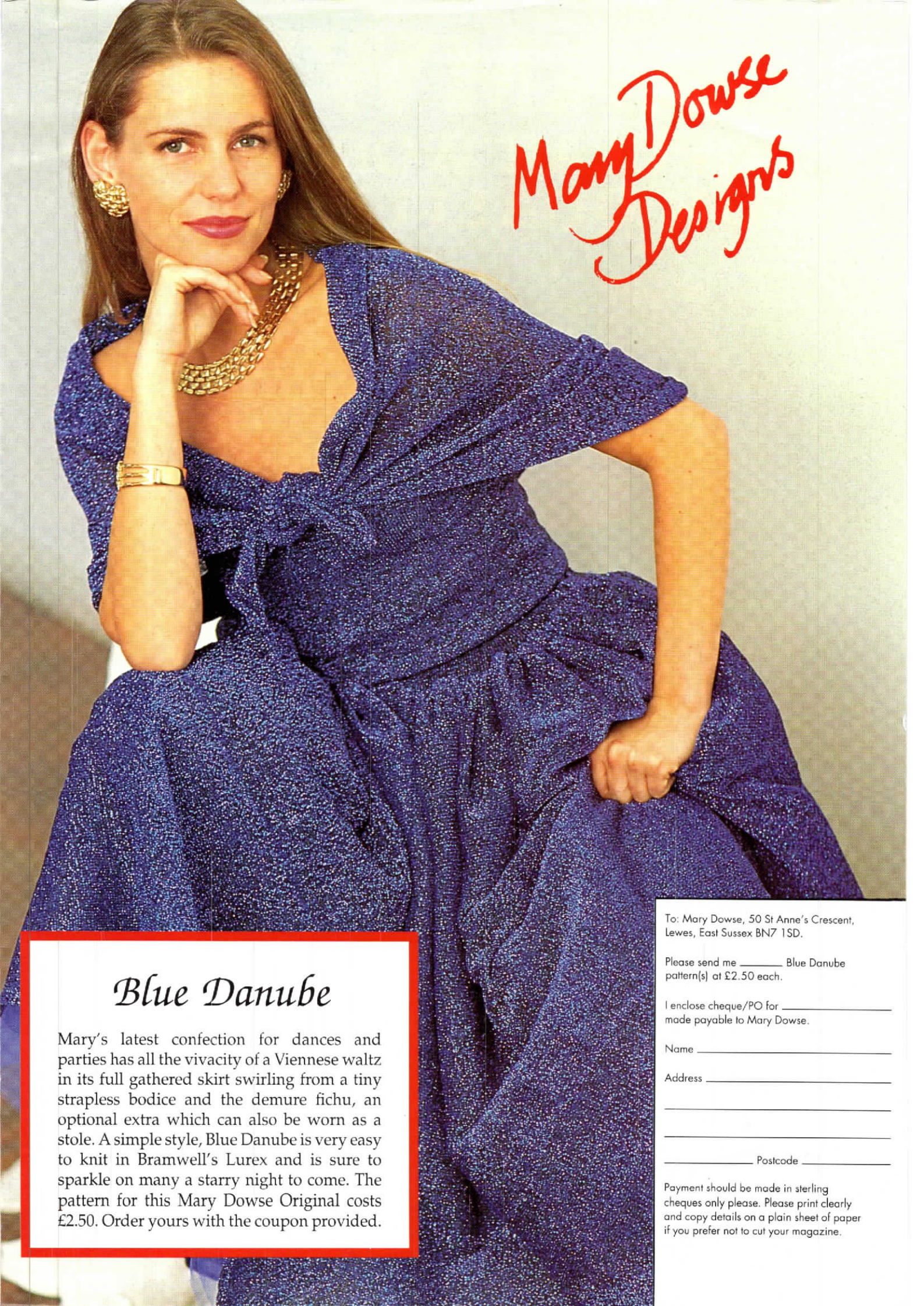
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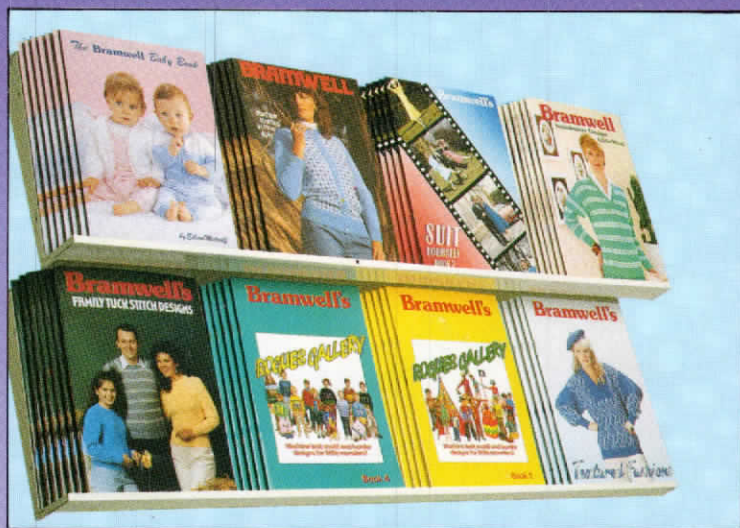
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